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# A HANDBOOK FOR ENGLISH TEACHERS

For Use in the Texas High Schools

BY

H. W. MORELOCK

WEST TEXAS STATE NORMAL SCHOOL

AND

L. H. HUBBARD

SUPERINTENDENT OF SCHOOLS, BELTON, TEXAS

SCOTT, FORESMAN AND COMPANY  
CHICAGO NEW YORK

**TWELVE CENTURIES**  
**OF**  
**English Poetry and Prose**

**Selected and Edited by**

**ALPHONZO GERALD NEWCOMER**

**Professor of English in the Leland Stanford Jr. University, and**

**ALICE E. ANDREWS**

**Teacher of English in the Cleveland High School, St. Paul**

**760 pages. Price \$1.75**

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**A** COLLECTION of the classics of our literature covering every period, which provides in convenient form, at a reasonable price, as much as possible of the material with which English classes must be supplied.

**The threefold purpose in issuing the volume has been :**

**FIRST**, to include, as far as possible, those classics of our literature—the ballads, elegies, and odes, the *L'AL-LEGROS* and *DESERTED VILLAGES*—which afford the staple of school instruction and with which classes in English must be supplied.

**SECOND**, to supplement these with a sufficient number of selections from every period of our literature to provide a perspective and make the volume fairly representative from a historical point of view.

**THIRD**, to go somewhat outside of the beaten track, though keeping still to standard literature, and make a liberal addition of selections, especially from the drama and prose, to enliven the collection and widen its human interest.

**The volume will be commended especially because of the ease with which the student may refer to the selections given. Observe (1) the index to the notes, (2) a glossary, (3) index to titles and first lines, (4) index to authors.**

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**SCOTT, FORESMAN AND COMPANY**  
**Educational Publishers**

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## GENERAL INTRODUCTION

This pamphlet is based upon Herrick and Damon's *New Composition and Rhetoric*, Newcomer's *American Literature*, Newcomer's *English Literature*, *Twelve Centuries of English Poetry and Prose*, and the Lake English Classics. It meets the College Entrance Requirements for 1915-1919, and supplements the "Course of Study for the Public Schools" of Texas, outlined by the State Superintendent. In order to prove concrete and definite, this manual considers the work week by week—not mechanically, it is hoped, but suggestively. The authors have drawn freely upon the helpful suggestions found in *A Handbook for English Teachers* by S. R. Hadsell and *A Teacher's Manual* by Prof. George L. Marsh, and desire to acknowledge their indebtedness to these authors.

### PURPOSE

(a) To outline in detail a plan for the English work during the four years of the High School; (b) To assist the pupil who will leave school when the course is finished as well as the pupil who will go to college; (c) To assist teachers in doing a few things thoroughly, also to help them unify and fit together and emphasize the work of the four years.

### MEANS TO THIS END

(a) Suggesting appropriate material (including subjects of local interest as well as subjects based upon the Classics) for abundant practice in oral and written composition; (b) Relating the fundamental principles of composition and rhetoric to a few standard classics; (c) Suggesting an outline of the work, arranged in weekly units; (d) Offering (it is hoped) a few practical suggestions upon: (1) The relative amount of time that should be given to the text (Herrick and Damon), to the composition work, and to the Classics; (2) The Classics to be read in class; also those for home reading.

Since systems are a means to an end, and are of less importance than the work to be accomplished, the wise teacher will use such points in this pamphlet as appeal to him, such points as he may adapt to the needs of the school and his pupils. He may have three years of English instead of four. He may need to fit together the kinds of work he has to do in a

different way. He may have inherited a course which he cannot revise immediately. He may not be able to secure all the books he needs for the school library, or for the home readings. But whatever the local conditions, it is hoped that even the experienced teacher may find some useful hints in this pamphlet, and that the teacher with less experience may find here a guide through the tangled way of textbooks, classics, and theme writing to economic and efficient accomplishment.

The plan outlined in the following pages provides for the study of composition and literature throughout the High School course, but suggests more writing in the first two years than in the last two, and more reading in the last two years than in the first two. Moreover, it suggests that the Herrick and Damon be used intensively for the first few weeks, by a close study of its principles and by an application of them to subjects of oral and written composition; and then that a classic or two be studied intensively, both for the literature and for a review of the text through composition subjects based upon the classics studied. For example, the manual suggests that the Herrick and Damon be studied and applied through Chapter V. for the first month, also that *Treasure Island* be read through rapidly out of class; and that the second month be given to some of the selections in the *Elson Reader*, Eighth Grade, also to a detailed study of *Treasure Island*. This plan will enable the teacher to treat the Chapters of the text, also the classics read, as a whole, and will therefore give unity to the work. It will also enable the teacher to correlate the composition work and the literature, to apply the principles of the text as learned, and thus fix and vitalize them. This same general plan will be followed throughout the first year, except that more and more attention will be given to the classics and less and less attention to the text as we proceed in the work. In addition to the intensive reading of one or more classics for each three months of the year, this plan provides for the home reading of a few classics which are grouped to include both poetry and prose and various types of literature. These extensive readings are arranged to supplement the textbook, and to awaken an interest in reading. They are also adapted to the ages of the pupils.

Time is allotted throughout the work for frequent reviews. However, the teacher may wish to arrange the time differently. Reviews should be frequent and thorough; each week the work should be connected with the previous week; each day the work should be connected with that of the previous day. Often written reviews, five or ten minutes in length, at the beginning of the class hour, will awaken interest and test the pupil's preparation for the day. When sections of the textbook are completed, or when classics studied in the class are finished, review should be required.



## FOUR YEAR COURSE OF STUDY FOR TEXAS SCHOOLS

(To be used with Herrick and Damon's *New Composition and Rhetoric*.)

## FIRST YEAR

**First Three Months.** Herrick and Damon's *New Composition and Rhetoric*, Chapters I.-VI. Readings: (a) "Paul Revere's Ride," "The Charge of the Light Brigade," "Incident of the French Camp," "Hervé Riel,"\* "To a Waterfowl," "Rip Van Winkle," "The Great Stone Face," "Snow-Bound," "Regulus Before the Roman Senate," "The Return of Regulus," "Spartacus to the Gladiators," "Rienzi's Address to the Romans," "England and Her Colonies" (all these selections may be found in the *Elson Reader*, Eighth Grade); (b) *Treasure Island*.†

**Second Three Months.** Herrick and Damon's *New Composition and Rhetoric*, Chapters VII.-IX. Readings: (a) "How They Brought the Good News from Ghent to Aix," "Song of the Chattahoochee," "The Destruction of Sennacherib," "Marco Bozzaris," "The Burial of Sir John Moore," "A Descent Into the Maelstrom," "Evangeline," "The Chambered Nautilus," "Old Ironsides," "The Last Leaf," "Napoleon Bonaparte," "The True Grandeur of Nations," "Peace, the Policy of a Nation," "Supposed Speech of John Adams," "Lincoln's Gettysburg Speech" (all of these selections may be found in the *Elson Reader*, Eighth Grade); (b) Dickens's *Christmas Carol*, Scott's *Lady of the Lake*.

**Third Three Months.** Herrick and Damon's *New Composition and Rhetoric*, Chapters X, XI. Readings: (a) "To a Skylark" (Shelley), "The Cloud," "For A' That and A' That," "Selections from Shakespeare," "The Raven," "The Vision of Sir Launfal," "The Marshes of Glynn," "The Man Without a Country," "The Evils of War," "South Carolina and the Union," "Webster's Reply to Hayne," "Washington's Farewell Address," "The Memory of Our Fathers," "Kipling's Recessional"; (b) *The Merchant of Venice*, *The Oregon Trail*, *The Ancient Mariner*.

## SUPPLEMENTARY READINGS FOR THE YEAR

(a) Two novels from this list: *Silas Marner*,† *Kidnapped*,† *Robinson Crusoe*; (b) One book from this list: *Franklin's Autobiography*, Irving's *Sketch Book*, Payne's *Southern Literary Readings*, *Pilgrim's Progress*; (c) One of these units of poetry: Poe's *Poems*, *A Midsummer-Night's Dream*.

\* For the following and other selections, see *Elson Manual*, supplied free of charge by Scott, Foresman and Co.

† Classics represented in Simons and Orr's *Dramatization*.

## SECOND YEAR

**First Three Months.** A review of the work in Herrick and Damon during the first year occupies the first two weeks and this is followed by the study of Chapters XII and XIII during the third and fourth weeks. *The Last of the Mohicans* is then read in the next three weeks. The eighth week is given up to Chapter XIV, and the last four weeks to *The Golden Treasury*. *The Spy* is also used for the supplemental reading during this period.

**Second Three Months.** The first two weeks are devoted to Chapter XV in Herrick and Damon, the next four weeks to *Twice Told Tales*, the following four weeks to the study of the number of words, Chapters XVI and XVII in Herrick and Damon, and in the last two weeks is begun the study of *Julius Caesar*. During this period *The Vicar of Wakefield* is completed in the supplemental reading, and *A Tale of Two Cities* begun.

**Third Three Months.** During the first two weeks *Julius Caesar* is completed, and in the second week Chapter XVIII of Herrick and Damon begun. The remainder of the period is devoted to completing Chapter XVIII, and studying Part Four, Chapter XIX-XXIII. In the supplemental reading *A Tale of Two Cities* and *Ivanhoe* are completed.

## SUPPLEMENTARY READINGS FOR THE YEAR

*The Spy*, *The Vicar of Wakefield*, *Ivanhoe*, *A Tale of Two Cities*.

The following poems taken from the *Golden Treasury* are to be memorized: "The Happy Heart" (100), "The Man of Life Upright" (102), "Character of a Happy Life" (or On His Blindness) (126), "Go, Lovely Rose" (141), "To Daffodils" (161), "Solitude" (186), "Ode Written in 1746" (194), "Gray's Elegy" (first fourteen stanzas), (222), "She Walks in Beauty" (256), "The Education of Nature" (259), "Hohenlinden" (293), "After Blenheim" (194), "The Burial of Sir John Moore" (297), "The Death Bed" (315), "The Daffodils" (341).

## THIRD YEAR

**First Three Months.** A review of the second year's work in Herrick and Damon is given during the first two weeks. The remainder of the time is then devoted to Part Five of the *New Composition and Rhetoric*, beginning on page 427. The chapters on Description, Narration, Exposition and Argumentation are studied in turn.

**Second Three Months.** With the beginning of the second twelve weeks, the study of Newcomer's *American Literature* is taken up. The first three chapters of the text are studied during the first week, and then Franklin's *Autobiography* is studied for two weeks. Irving's life and *The Sketch Book* occupy the next five weeks. Cooper, the minor poets, and Bryant occupy most of the following two weeks, and the remainder of the time is taken up with Poe, his poems, and tales.

**Third Three Months.** The last three months are also devoted to American Literature. Hawthorne and *The House of the Seven Gables* occupy the first four weeks, and the remaining weeks are given in turn to Emerson, Thoreau, the historians, Longfellow and his Narrative Poems (two weeks), Whittier, Lowell, Holmes, the Southern poets, and the later movements in the South, West, and East.

## SUPPLEMENTARY READINGS FOR THE YEAR

Dana's *Two Years Before the Mast*, Orations of Washington, Webster, and Lincoln, Irving's *Tales of a Traveller*, and Emerson's *Essays and Addresses*.

The following poems should be memorized:

Longfellow's "The Psalm of Life," and "The Day Is Done"; Bryant's "Thanatopsis," "The Death of the Flowers," "To a Waterfowl," "The Gladness of Nature," and "The Yellow Violet"; Holmes' "Old Ironsides," "The Last Leaf," and "The Chambered Nautilus"; Poe's "Annabel Lee"; O'Hara's "The Bivouac of the Dead."

## FOURTH YEAR

**First Three Months.** (a) Newcomer's *History of English Literature*, Chapters I.-XII. (b) Readings: *Beowulf*, Prologue to *The Canterbury Tales*, The Nonne Preestes Tale, the Ballad, The Sonnet, *Faerie Queene* (The Knight of the Red Cross), *Macbeth*, Bacon's *Essays*, Caroline Lyrics, *L'Allegro*, *Il Penseroso*, Selections from *Paradise Lost*, Selections from Dryden. (All of these selections except *Macbeth* may be found in Newcomer and Andrew's *Twelve Centuries*, published by Scott, Foresman and Company, Chicago.)

**Second Three Months.** (a) Newcomer's *History of English Literature*, Chapters XIII.-XVII. (b) Readings: The *Essays* of Addison, "Essay on Criticism," "Essay on Man," "The Deserted Village," "The Cotter's Saturday Night," "Tam O'Shanter," "To a Mountain Daisy," "To a Mouse," "Tintern Abbey," "Ode on Immortality," "The Daffodils," "Christabel," "The Prisoner of Chillon," "Alastor," "Ode to the West Wind," "The Eve of St. Agnes," "Ode to a Nightingale," "Ode to Autumn," "Ode on a Grecian Urn," "Lamb's Essays," "Selections from DeQuincey." (All of these selections may be found in Newcomer's *Twelve Centuries*.)

**Third Three Months.** "The Lady of Shalott," "Oenone," "The Lotus Eaters," "Saint Agnes' Eve," "Sir Galahad," "Morte D'Arthur," "Ulysses," "Locksley Hall," "Rizpah," "Crossing the Bar," "Break, Break, Break," selections from "In Memoriam," "Cavalier Tunes," "My Last Duchess," "The Pied Piper of Hamelin," "Saul," "Childe Roland to the Dark Tower Came," "Rabbi Ben Ezra," "Rubaiyat of Omar Khayyam"; selections from Clough, Arnold, Morris, Swinburne, The Rossettis; prose selections from Macaulay, Newman, Arnold, Huxley, Froude, Ruskin, Stevenson. (Newcomer's *Twelve Centuries*.)

## SUPPLEMENTARY READINGS FOR THE YEAR

*Everyman*, selections from prose writers of the early English period, *Doctor Faustus*, *The Tempest*, *Volpone*, *Quentin Durward*. All students should read *Quentin Durward* and one of the plays.

*Sir Roger de Coverley Papers*, one of Tennyson's *Idylls of the King*, and either *Adam Bede*, or *David Copperfield*.

*Sesame and Lilies*, *Henry Esmond*.

## INTRODUCTION TO THE FIRST YEAR'S WORK

### SPECIFIC AIM

(a) *In Writing*: Correctness in spelling, punctuation, sentence making; practice in paragraph-writing, in letter-writing; neatness; habits of punctuality in the preparation and presentation of themes.

(b) *In Speaking and in Reading*: Distinct enunciation; proper pronunciation, position, emphasis; voice culture through practice in reading aloud; interest; intelligent reading; increased correctness in writing and in speaking as a result of reading.

### CLASS WORK

(a) *In the Herrick and Damon*: For convenience, the work of the text is outlined in periods of three months each (see page 7 of this Manual). In each division of three months, attention should *first* be given to the Herrick and Damon. After students have well in mind the principles of the text, they should apply these principles (both orally and in writing) to composition subjects of local interest, to some of the exercises suggested in the text, and to composition subjects based upon the classics read. Appropriate passages may be selected from the readings as illustrations of the principles of the text.

(b) *In Composition*: Compositions should frequently be written during the regular recitation period. This will be a good test of the students' ability to think rapidly and accurately—to organize and develop material under pressure,—which cultivates spontaneity. It may be well, at times, for the teacher to give a certain amount of assistance in these compositions. Most compositions to be written during the recitation period should be based upon subject matter with which the students are familiar.

### GENERAL SUGGESTIONS

(a) *Subject*: An effort should be made, during the first week, to arouse an interest in the subject of English; to bring the pupils to realize, even for practical purposes, the advantages of correct English over incorrect English—the practical use of clear and forceful English in school life, in the social world, in business, and in the professions.

“The merchant needs to know how to write clear, forceful letters, how to make clear contracts, and how to explain in a convincing, interesting way the merits of his goods. Traveling salesmen need to know the principles of argumentation. In the commercial club, upon the council, and upon the school board, for example, the citizen needs to know how to use his mother tongue with good effect. The engineer needs to know how to explain his proposition for city waterworks or an interurban railway. The lawyer needs to know how to weigh and value evidence, and how to address a jury. The teacher of any subject needs to set a good example, and he, as well as all other business and professional men, should know how to write a good letter, which may secure him a better position. The doctor has need of effective expression when he comes to explain his ideas to the public upon a measure for the protection of public health. Socially, in all public and private relations, the young woman, the business man, and the professional man should be cultivated, interesting talkers.”

English teachers should be thoroughly acquainted with the varied activities of student life, with the different forms of athletics, with the industrial life of the town, with bits of scenery good for descriptive subjects, with local stories of interest, and they should draw upon these frequently for subjects in composition. All composition work should be begun from the standpoint of the pupil, both in the subjects selected for composition and in the methods of treating them. The fundamental principles of the text should be reviewed constantly, through an application of them to the subjects for composition. This method will bring out the practical value of these principles and at the same time vitalize them as no mere memorizing of them can do.

(b) *Composition Work*: The composition work may be very profitably begun by an informal discussion upon some topic of local interest. The teacher should acquaint himself with a few appropriate subjects before he meets his class. The discussion of a few subjects of this character will enable the teacher to get the pupils' viewpoint, to understand the character of their thinking, and their ability to think. Such discussions often assist in bridging over the distance which sometimes exists between pupil and teacher. The exchange of ideas upon a subject of common interest, upon a subject about which the pupils already have thoughts and feelings and in which the teacher has interested himself for a purpose, is like the meeting of old friends.

Just as soon as these friendly relations between teacher and pupils have been established, pupils may be asked to suggest subjects of their own thinking. The possibilities of these subjects should be discussed in class, and their weak and strong points indicated and commented upon.

After students realize that their everyday experiences contain good material for composition subjects, a list of the subjects previously discussed in the class should be placed upon the blackboard, and the class required to write a one-page composition based upon any one of these topics. In these first compositions emphasis should be placed upon the pupil's ability to think, to organize and develop his material. The teacher should take up the first set of compositions, go over each one carefully, make a note of the kind and degree of each pupil's ability, also of the fundamental errors to which each pupil is inclined. The teacher is then in a position to proceed in his work without the loss of time, and he can more wisely direct the pupils along the lines of their several inclinations and abilities. The knowledge gained in this preliminary step will suggest to the teacher that he should encourage here, stimulate there, and, in the case of a few students, suppress wrong tendencies and correct erroneous ideas. Mechanical errors should be treated systematically, but incidentally only. It is well for the teacher to be on the lookout at all times for errors in spelling and punctuation and grammar, but he should direct his energies in theme criticisms mainly to matters which the class is discussing at the time. Cold, unsympathetic criticism will increase a natural dislike for writing. Red ink should be used sparingly, unless carelessness or slovenliness is evident,—never when the student is putting forth his best efforts. Composition should be a constructive and not a destructive process.

At this stage, student compositions should be written upon the blackboard frequently, and a common-sense discussion of them by the class, with an occasional suggestion from the teacher, should be entered into freely and frankly. These discussions, under proper guidance, will develop the student's judgment and cultivate his taste. And though students should be given credit for suggestions indicating thought, they should not be permitted to squander time by wandering too far from the subject in hand.

(c) *Outside Reading:* Pupils should carry on reading in the school library or at home throughout the year. They will be given freedom to enjoy what they read, but they will be held responsible for reports, either written or oral, regularly. The teacher will give out the list of supplementary reading the first day and explain that pupils will be required to read two books from "a," one book from "b," and one book from "c," as outlined on page 7 of this Manual. In the first week, he should try to awaken an interest in the readings. To do this, he may explain the general nature of the classics in the assignment and tell the class what books he himself has enjoyed and what particular details interested him. He may give the class some idea of what to look for in each book.

The reports on the outside reading may be oral, written themes, or

special reports kept in a notebook. (The teacher will be interested in *A Blank Book with Suggestive Headings for Reading Reports*, by B. A. Heydrick.—Scott, Foresman and Company.) The teacher may call for this written work on a portion of the book at any time. The pupil makes the report to fix the readings more firmly in mind, and to let the teacher know that he is reading in the right way. Some reports may be dramatizations of parts of books, some worked out according to a scheme prepared by the teacher whose purpose is to get the pupils to look for the right things. The following is suggested as a pattern which the teacher may adapt to his uses and to the various kinds of books which pupils read:

(1) Learn the story thoroughly. Select several of the best thoughts or truths in the book, and express them in your own language.

(2) Who is the author of the book? (A short paragraph of well selected biography is desired.)

(3) When did he write this book and under what circumstances?

(4) Put into one paragraph answers to the following questions: Did you like the book? Why? Were you interested more in the story, or in the characters? If in the story, what were its good points? Its weak points? With what characters did you sympathize most? Why? Were you satisfied with the outcome of the story? If not, in what way would you change it? What is the main theme of the book? Does the author stick to this theme? If not, at what points does he digress? What part of the book appealed to you most? In what way? Are there any dramatic situations in the book? What makes them dramatic? Has the book a moral? How were you affected by the book as a whole—uplifted, or depressed? In what ways? What new thoughts did you get from the book?

“Dramatization of the literature studied is one of the most successful of all devices for vitalizing the work of the English class.” Most teachers of English are inexperienced in this work, and therefore hesitate to undertake it in any form. However, the importance of this work, and its growing use in the schools, should interest every teacher of English to prepare himself to undertake this work, at least on a small scale. *Dramatization*, by Sarah E. Simons and Clem Irwin Orr, published by Scott, Foresman and Company, gives valuable suggestions on the “purpose and method” of this work, also the dramatization of many standard English classics.



## FIRST YEAR BY WEEKS

### FIRST THREE MONTHS

#### (FIRST MONTH)

#### FIRST WEEK

*Specific Aim:* Motivating the subject and arousing an interest in the work. Give the first week to the following points:

(a) Outlining and explaining the readings for the year (see page 7 of this Manual).

(b) Arousing an interest in the subject of English (see pages 11, 12).

(c) Completing Chapters I. and II. of the Herrick and Damon.

The teacher should be definite in his lesson assignments. It may be well to suggest in advance the main points to which the student is to give attention. The teacher should insist upon the importance of having all the work done promptly, neatly, and well.

#### QUESTIONS AND SUGGESTIONS ON CHAPTERS I. AND II. OF THE TEXT

How do you account for the difference in the selections on page 18 of the text? Is this difference due to the convictions of the writer with respect to his subject? to the subject itself? or to the method of handling it? Which passage is most effective in the suggestiveness of the words used? Point out particular instances of this effectiveness and try to account for it. Are there any phrases or sentences in either selection which could be omitted? Any which could be improved upon by reconstructing them, or by changing their position?

Is the subject-matter of the theme on page 26 interesting? Is the interest general or local? To whom would a subject of this nature appeal most? Mention some of the things that aid in making a subject interesting. (Human life in danger—any human interest, selfish or unselfish, involved; some purely artistic pleasure—a beautiful bit of scenery; some sport in which competition is strong—boating, bathing, a ball game.) Mention two subjects in which the interest may be selfish; two in which the interest is unselfish.

What is the nature of the narrator's interest in the theme, page 26? What gives the touches of nature an added interest? What is the state of the narrator's feeling? What is suggested as to his experience in the sport? Is his behavior natural? Is the language used by the guide true to his station?

#### SECOND WEEK

*Specific Aim:* To awaken pupils to the necessity of personal knowledge and experiences in themes, and to arouse in them a desire to increase their knowledge and experience, and to emphasize and fix (through compositions, oral and written) the principles of the text.

## RECITATIONS

Text, Chapter III.

## WRITTEN WORK

Have pupils suggest topics of local interest. Discuss their appropriateness. Indicate their possibilities. Place a list of the most desirable subjects upon the blackboard. For Friday of this week a composition of 300 words or more, based upon one of these subjects, is due. On Friday have a few compositions written upon the blackboard for a class discussion, others read in the class and discussed. The remaining composition should be taken up.

Home Readings, *Treasure Island*. This book should be read through rapidly, and finished by the end of the third week. A detailed study of this book will be made during the second month.

*Monday:* An informal oral discussion of topics of local interest, topics with which the pupils are more or less familiar. "The writer's interest in his subject is fundamental." Pupils naturally are interested in the life about them. The approach to composition through their own experiences is less formal, is the natural method of approach, and will tend to take away some of the "terrors" of composition writing. The pupils will soon come to realize that many of their everyday experiences, occurrences in the life about them, are worth while for composition subjects.

## A SUGGESTIVE LIST OF SUBJECTS

A Vacation Trip to . . . . ., Camping on the . . . . . River, Marketing Elberta Peaches, The Round Up, A Visit to . . . . . Ranch, Learning to Run an Automobile, Irrigation in the . . . . . Valley, The Value of Moving Picture Shows, A Sugar Refinery, Shipping at Galveston, A Rice Plantation, A Lumbering Camp, Breaking a Broncho, The Exports of Texas, The Imports, Some Local Legend, A Bit of Description in Nature, Some Interesting Building, . . . . . Park.

For the first year most of the work in composition should be confined to narrative and descriptive subjects. The class discussions of these subjects will give the pupils an idea of what will be expected in their compositions due on Friday of this week.

*Tuesday:* A study of the text, pages 34-41. Pupils should understand thoroughly the main points of the text before they attempt to write compositions upon subjects involving a use of these principles.

## FURTHER DISCUSSION OF THEME SUBJECTS

## 1. Subjects from our own experience.

Students should be encouraged to keep a pocket notebook, to make entries of things they see and experience, to think them over, and to practice telling them before they begin to write about them. In general, there are two classes of compositions: (a) compositions of fact, (b) compositions of imagination. In the first class we stick more or less closely to the actual; in the latter, we add touches of our own. Compositions of "fact" should be based, for the most part, upon subjects of local interest. It is for this reason that every teacher can best assist his own class in selecting the most appropriate subjects for composition.

## 2. Subjects taken from our studies.

(a) Geography. The following is merely a suggestive outline for a composition on "A Trip Down the Nile." We may suppose that the two branches of the Nile (.....) are cousins. Each is preparing to go on a long journey—perhaps never to return. The ..... rising in Lake ..... bids the lilies, etc., good-bye; the ..... rising in the ..... Hills takes its farewell of (things about its source). Soon after these streams meet, they begin to talk (the noise made by the river flowing over the ..... Desert) of their childhood home and what they saw on their way to the place of meeting. At length they grow weary of conversation (they are now flowing over the level plains of Egypt, and are interested in what they see—state some of these things—on the banks of the .....). Finally, they reach the ..... Sea, and there they bid each other good-bye forever.

Plan a trip down the Hudson, the Rhine, the Amazon, the Ganges. Read some of the "Famous Rides" in the first part of the *Elson Reader*, Eighth Grade, and then plan similar stories of your own imagination. Vary the narrator—a schoolboy to his companion, a teacher to his class, etc. Write a command from Washington to one of his subordinates; a conversation between Washington and Lafayette.

Note: Most subjects under number "2" should be so stated that pupils will be compelled to use their imagination or their reason—not subjects that allow too free use of the facts of the selection upon which they are based.

## 3. Subjects from our reading.

Students should be encouraged to make lists of subjects based upon their home readings. Such lists will assist the teacher in ascertaining the viewpoint of the different pupils, and at the same time enable him to see what in the different books appeals to different pupils. Pupils should make free use of such magazines as the following, Harper's, The Century, etc., also some standard daily newspaper, some good scientific magazine, and some good magazine on current events. Such source material will often serve as a model and at the same time suggest material for original compositions.

### SUGGESTED NOTES ON TEXT DISCUSSION

Make a list of five good narrative subjects suggested by the life about you. What local characters might you introduce? What would you have them do or say? What bits of scenery in your community would be appropriate for a background?

Note: It is usually best to begin Narration with the working out of a composition confined to one simple incident. The next step would be to write a series of connected incidents. In all stories for the first year, the characters should be few, the plot simple, and the descriptions short.

Special attention should be given to paragraph 10, page 40, of the text. Knowledge of a subject always precedes interest in a subject. For this reason the writer should first of all inform himself about a subject. He should have strong feelings and deep convictions before he begins to write.

*Wednesday:* An application of the principles of the text learned on Tuesday to some of the Exercises of the text, pages 43-46. A part of the recitation period might be given to an oral discussion of a few of the exercises; the rest of the recitation period should be given to a class discussion of compositions

based upon some of the exercises of the text. A few of the compositions should be read in the class; others should be placed on the blackboard for a class discussion. Good feeling should be the dominant note in all criticisms and discussions. (See page 12 of this Manual.) The teacher should try to get each pupil to take a critical interest in his own theme. By this time he may be in a position to suggest to different pupils what composition subjects will suit them best. The following exercises of the text are suggested: III., IV., VIII., IX., page 44; X., page 45; XI., page 46. All compositions that are not read in the class or placed upon the board for a class discussion should be taken up at the close of the recitation. This will impress upon the pupils that each one will be held directly responsible for every day's recitation. If the teacher's time justifies giving personal attention to all of the compositions, it may be well to have them all taken up at the close of the recitation. But it is never well to take up compositions and have the pupil hear no more of them. Review the questions on pages 41-43 of the text.

*Thursday:* Subjects from Readings discussed—books for parallel readings, magazine articles read, newspaper clippings, etc. Some attempt may be made to classify the subjects discussed, as narrative, descriptive, expository, or argumentative. The purposes of this recitation are as follows: (a) to encourage pupils to be alert in quest of good subjects, (b) to develop in them a desire and an interest in self-expression, (c) to ascertain early in the work whether the pupils are giving the outside reading the proper attention—are finding the vital things in the books, have the right attitude toward literature. This recitation will, also, impress upon the pupils that their outside reading is an important part of their work, and that they will be held responsible for it all along throughout the year. Pupils should have ready for this recitation a written list of titles; the teacher may call for this list to be read, and then ask other members of the class to suggest the most appropriate titles. Some attention should be given to the proper phrasing of these titles. Pupils will not always find the best things in the books, but they should be given credit for all good thinking done. Inasmuch as all pupils will not be reading the same book, it may be well to confine this recitation to *Treasure Island*. This would not exclude the subjects based upon magazine articles and newspaper clippings.

*Friday:* Give the time of this recitation to the following:

(a) Have a few of the themes due on this date read by different members of the class. Others placed upon the blackboard for a class discussion. An attempt might be made to classify a few of the themes (see pages 38-39 of the text), but most attention should be given to a discussion of how well the material has been organized and developed. Hearing these compositions read will encourage or stimulate pupils to do as well as their classmates. These compositions will, also, be for the teacher the first information as to how well the pupils have learned the principles previously emphasized in the class.

(b) A theme is to be written in the class and criticized in the class. This theme should not occupy more than one page, and not more than one-half of the recitation period should be given to it. The title should be submitted after the class is through discussing and reading the themes under "a," and should be from the exercises of the text previously discussed in the class, or from some topic of local interest previously discussed in the class. Perfect attention to all class discussions is necessary to the highest efficiency in the work. If pupils know that a composition is likely to be called for, dealing with some subject which has been treated in the class, they will give better attention during the

recitation, and will perhaps have a good deal of such material already organized.

At the close of the recitation both sets of compositions should be taken up by the teacher.

### THIRD WEEK

*Specific Aim:* Appreciation of the possibilities of a given subject; learning how to limit, or narrow, a subject selected; understanding of the characteristics of a good title.

#### RECITATIONS AND WRITTEN WORK

*Monday:* Text, Chapter IV. Students should continue to outline the main points of the text.

*Tuesday and Wednesday:* An application of the principles learned on Monday to some of the Exercises of the text, pages 52-58. See the Summary on page 51, also the Review on pages 53-54.

*Thursday:* A theme is to be written during the recitation period. The subject for this theme should be assigned after the class meets, but it should be based upon some one of the exercises discussed on Tuesday and Wednesday.

*Friday:* A theme of 300 words or more, based upon Exercise XI., page 46, of the text, is due. The recitation period may be given to having a few of the compositions read and discussed, also to a general review of the main points of the text, Chapters III. and IV.

#### HOME READINGS

By this time the teacher may begin referring to descriptive passages of persons, places, buildings, etc., good incidents, etc., in the different books that are being read by the class. This will keep up interest in the outside readings. The teacher should have a list of the books that are being read by each pupil.

#### GENERAL SUGGESTIONS

##### (Chapter IV. of Text)

1. Examining a subject to discover its possibilities. A few illustrative examples:

1. *Description.* Let us suppose that we are to write an advertisement for "A Lost Horse." The first consideration here, as in all descriptions, is the "purpose" of the description. It is evidently a question of "identity." Now, what elements enter into such a description? (a) A general description of the horse's size, color, etc., (b) those "peculiarities" that distinguish this horse from all other horses.

The student is given, for a composition subject, the describing of some important building in the town or community. How shall he go about it? (a) What is the purpose of the description—to produce a favorable or an unfavorable impression? (b) What position shall the writer select in order to be able to see the details that will produce the desired impression? The writer's situation is similar to that of a photographer who wishes a picture of the building: the photographer walks around the building, camera in hand, and finally selects that point which will give the best picture for his purpose. The camera will include only those details that fall within its range; the

writer must tell only what he can see. The camera will include all of the details; the eye, supported by selective judgment, must include only the salient features best suited to produce the desired impression, and leave the imagination to fill in all of the minor details.

II. *Narration.* A cook and her mistress have a quarrel over some burnt bread. Is this a good subject for a composition? This incident would more than likely be a "character incident," and the interest will center about what the characters say and how they say it. The spirit of the incident should be kept true to (a) the natural difference of positions of the characters, (b) the peculiarities of character.

Note: In all narratives for this year select only a few characteristic incidents, and make these worth while. Do not comment upon the happenings. Let what the characters do and say be self-explanatory. Include nothing that is not vital in the chain of cause and effect.

2. Questions of size and definiteness: A question should be specific rather than general, concrete rather than abstract; it should be so narrowed as to suit the ability, knowledge, and purpose of the writer. All classroom compositions require the strictest limitations.

In Stevenson's *Treasure Island*, Chapter XXX., we have this heading: "On Parole." The student cannot tell in a two-page theme all that Stevenson has given us, but he may be able to give us somewhat of a definite idea of "Jim's High Regard of Honor."

#### FOURTH WEEK

*Specific Aim:* To emphasize the importance of planning work beforehand, to learn the best methods of developing descriptive and narrative subjects, the most appropriate beginnings and endings for descriptive and narrative subjects, the best uses to be made of details and dialogue.

#### RECITATIONS

*Monday:* Text, Chapter V. Compositions.

#### SUGGESTED QUESTIONS

Give three reasons why it is necessary to have a plan before beginning to write. Apply these principles to life. What kind of house could a carpenter build without a plan? Give reasons why it is necessary to put a plan into writing. A good outline bears, in a way, the same relation to the finished composition that a "blue print" bears to the finished house. Give reasons why there should be some natural or logical order for the position of the different points of an outline. Give some difficulties that may arise through a failure to observe this order?

#### DEVELOPING A NARRATIVE SUBJECT

Suppose that we have this outline, taken from Hawthorne's *American Note-Book*: "A rich man leaves by will his mansion and estate to a poor couple. They remove into it and find there a darksome servant whom they are forbidden by the will to turn away. He becomes a torment to them; and, in the finale, he turns out to be the former master of the estate."

**Questions:** How shall this couple receive information of their good fortune—by a letter, or by a lawyer who waits upon them? At what season of the year? At what hour of the day or night? What short incident would you use to emphasize their condition? What characteristics would you have them possess? Indicate the effect of the message upon them. How shall we get them from the cottage to the mansion? Should much space be given to this?

What characteristics shall the servant have? What kind of man would be likely to make this sort of will? What is the purpose of the story? Is the rich man looking for some one who will care for him in his last days, and seeking this means of testing character? Or is he proud of his estate, and wants some one who will take good care of it and keep it intact? In your narrative, are these poor people to disappoint his expectations, or to fulfill them? How many and what incidents shall you select to develop the story? How much dialogue would you use?

All such questions as these should be settled before the writer begins to put his work on paper.

The kind and amount of description in this story will depend upon the purpose of the story, the character of the incidents, and the characteristics selected for the characters.

**Tuesday and Wednesday:** An application of the principles of the text, both orally and in writing to some of the Exercises of the text pages 74-84.

**Thursday:** Apply the following principles of the text to *Treasure Island*: (a) Subjects drawn from our reading (page 36), (b) point out a few good descriptive passages, also a few good incidents (3 and 4, page 39), (c) find a few good subjects for composition, and then discuss their possibilities, their size and definiteness, and the appropriateness of the titles (Chapter IV.), (d) select a few passages for observing the "beginnings and endings" (page 67), of descriptive and narrative forms of discourse, the use of details (page 70), the use of dialogue (page 71.).

**Friday:** The first report upon the outside readings. Even though all of the book has not been finished, it will be well to discuss the first part of the different books that are being read. This will give the teacher an opportunity to learn how well the outside reading is being done. If the teacher prefers, this report may be a dramatization. (See Simons and Orr's *Dramatization*.)

## (SECOND MONTH)

### FIFTH WEEK

**Specific Aim:** Arousing an interest in Stevenson and his work.

A sample week of class exercises on Stevenson's *Treasure Island*.

**Monday:** "Introduction to *Treasure Island*," pages 11-31.\* The Teacher should attempt to arouse an interest in Stevenson and his works through such topics as the following: (a) Stevenson's Ancestry, (b) The Natural Drawbacks to a Successful Career, (c) Changes of Residence, (d) Stevenson as a Novelist, (e) The Creative Imagination of Stevenson, (f) Stevenson as a Student, (g) Stevenson's Travels, (h) A Romantic Love Affair, (i) Stevenson's Struggles, (j) The Personality of Stevenson (see page 386 of Newcomer's *English Literature*).

\* All page references are to the Lake English Classic Edition published by Scott, Foresman & Co.

Relate Stevenson and his work to what the class is doing by showing that Stevenson met and solved, in spite of great difficulties, the very problems the students are attempting. An interesting discussion may be had on how Stevenson studied words (see page 13). If the school library has a complete set of Stevenson's works, a few of the above topics may be assigned to certain students for further investigation and report.

*Tuesday: Treasure Island, Part I.*

### TREASURE ISLAND

(Lake English Classics)

*Study the plot—its elements, their relations.*

A plot is "design applied to life." The characters should act in a manner consistent with their own natures and yet all they do and say should contribute to the general design of the plot.

A good plot should have unity—unity of incidents, unity of character conduct, unity of tone description. The governing plot unity centers around the hero or the heroine of the story. As the main character develops, through incidents, we get more and more into the plot. Incidents reveal character, situations determine character. The plot incidents are those that are absolutely necessary to the life of the story—omit one, and the chain of cause and effect is broken. If it is a character story, the author endows his main character with certain attributes, and then provides incidents that shall develop him along predetermined lines. Conduct should grow out of character. And yet, after we have observed the behavior of a character in a few situations, we learn to anticipate the probable behavior of this same character under a new set of circumstances.

Kinds of incidents: (1) Plot incident, (2) Developing incident, (3) Character incident, (4) Dramatic incident, (5) Commonplace incident, (6) Artistic incident.

Forces that prompt character-conduct: (1) Some inner prompting, or external circumstance, (2) Heredity, (3) Some dominant motive, such as: selfishness, revenge, love, hate, a sense of duty or of right and wrong, love of adventure, fate, greed for gold.

Two things are absolutely necessary to a thorough understanding of character: (1) We must look at life from the point of view of the character, (2) We must consider the peculiar circumstances under which the character acts. It is not what we would do, or what the character should do, but what will he do, constituted as he is and surrounded by a given set of circumstances.

### CHAPTER I.

(Read the Introduction to *Treasure Island*, Lake English Edition, pages 11 to 29.)

Has this story a formal or an informal opening? What are the chief characteristics of its setting? In what person is it told? Who are the leading characters of this chapter? What do we learn of them? In what way? What is the only clearly defined incident in this chapter? (38)



## II.

Stevenson says (40) that this chapter has an event. How many and what incidents has it?

## III.

What induced Jim, contrary to the Doctor's orders, to give the Old Sea Dog the rum? What first led Jim to believe that the Old Sea Chest contained a mystery? What circumstances combined to make Jim the central figure in the early part of the story? Why did he not disclose the Old Sea Dog's story? (49) What is the climax of the incident in this chapter? (52)

## IV.

Find illustrations of how sound may emphasize silence. (53) Point out evidences of Jim's bravery. (55) What offered him a natural and legitimate excuse for taking the oilskin packet? (57) What two incidents (57) prepare for this? Point out a dramatic incident (58) in this chapter, and explain why it is dramatic.

## V.

Why have Jim hide under the bridge, close to the Admiral Benbow? What is the main point in the incident of this chapter? (Is it Pew's death? Or the fact that the officers came to Jim's rescue, and enabled him to escape safely with the oilskin packet?) Point out evidences of Jim's characteristic curiosity and lack of fear. (59)

## VI.

What is the first compliment paid Jim for his conduct? (66) What led him to believe that the oilskin packet contained something valuable? What is the purpose of the delay in opening the packet? (66-67)

Questions and suggestions on Part I.

Summarize the incidents. Are they commonplace incidents, or dramatic? (Keep in mind that dramatic incidents are fraught with consequences.) Point out the plot incidents, the developing incidents. What character gives unity to the story? Illustrate, by a reference to specific occurrences, his chief characteristics. What forces prompt his conduct?

What is Stevenson's method of description—by details, or by a few bold strokes? Note carefully the following descriptions:

The Old Sea Dog. (33)  
A January Morning. (40)  
Black Dog. (40)  
Pew. (50)

The Old Sea Chest. (56)  
Three Descriptions. (65)  
Treasure Island. (69)

*Wednesday: Treasure Island, Part II., pages 71-105.*

## PART TWO

## VII.

Give the contents of the Squire's letter. What do you consider its most important point? What is its dominant tone?

## VIII.

How did Black Dog's hasty departure (77) affect Jim? Outline the arguments employed by Silver to allay Jim's suspicions. What virtue did Silver resort to in order to convince the Doctor and the Squire of his honesty? How is the Doctor impressed with Silver? Give Jim's characterization of Silver. (79) What was Silver's knowledge of sea life? (80)

## IX.

Give in order the points of Captain Smollett's dissatisfaction. (82-3) Give three suggestions which he offered for the Squire's consideration. (84) What is the significance of the incident in this chapter?

## X.

Suggest some reflections aroused in Jim by the song; some emotions. (88) Why did he keep these a secret? What was the first realization of the Captain's suspicions? What new insight do we get of Silver's character? Why introduce it here? What are the relations of Smollett and the Squire now? In whose favor have circumstances turned the argument? Upon what prophetic remark did the Captain hit? (92)

## XI.

Is this the first meeting of the conspirators? Is their plot unfolded directly or indirectly? Why is this most effective? Who is the leading spirit of the plot? For what purpose have the conspirators been meeting? What intensifies Jim's dramatic situation? In what forms does relief come? Is this natural?

## XII.

How does Silver explain his accurate information of the Island? What characteristic of Silver is brought out by the Captain's display of the new chart? Compare Jim's characterization of Silver here with that on page 79. How did Jim provide an opportunity for telling his story without arousing suspicion? How does the Captain meet the Squire's confession that he had been in the wrong? What suggestions does the Captain offer as a possible relief from their situation? What part is Jim to play? (104-5)

Note the following descriptions: The Spy Glass (76), Morgan (77), Arrow (82).

Explain why the apple barrel incident is a plot incident. Are there any other plot incidents in Part II? Point out chapters that contain developing incidents—those chapters that merely provide an opportunity for something to happen. What is the most interesting occurrence in Part I.? Part II.? Can we this early in the story divine any of the motives that are prompting character-conduct? If so, state them.

*Thursday: Treasure Island, Part III., pages 106-123.*

## PART THREE

## XIII.

In what respects is the description of the Island symbolic? (106-7) How does the anxiety of Silver (108) emphasize the dramatic situation at this point? In what form does relief come? How does Jim characterize his act at the close of this chapter?

## XIV.

Trace Jim's wanderings until he came upon Silver. What deception was Silver practicing upon Tom? Why did the sound of the gun appeal to Tom and Silver differently? (113) Why was Jim unwilling to attempt a return to the ship? (115)

## XV.

What circumstances make Jim's situation acutely dramatic at the opening of this chapter? What moral may be drawn from Ben Gunn's longing for "Christian diet?" Relate, in your own words, the story he told Jim. To what did he attribute his misfortune? What prompted Jim to confide in Ben Gunn? Explain the meaning of Ben Gunn's insinuations. (122)

*Friday: Treasure Island, Part IV., pages 124-157.*

## PART FOUR

## XVI.

Why does the Doctor begin the narrative here? What was the Lillibullero? What was its effect upon the Captain and his followers? Why did the Doctor go ashore? Describe the "stockade." (125) Why did the Captain abandon the ship? What decided Abraham Gray, in joining the Captain?

## XVII.

Give two reasons why the fifth trip was the most dangerous of all. (129) What precaution had the Captain failed to take? What consequences resulted? What is the climax of the incident in this chapter?

## XVIII.

Describe, as vividly as you can, the race for the "stockade." What made the death-scene of Redruth pathetic? Is the Captain a true English seaman? (136-7) What circumstances served to put the two factions upon a somewhat equal footing? Is this the proper time for Jim to return? What was the Captain's first "entry?"

## XIX.

Why did Gunn believe that it was Jim's friends in the stockade? Why, then, did he not enter with Jim? What information did Jim procure before he ventured upon the stockade? (141-2) What additional description is given of the stockade? (141-2) What tended to relieve the gruesome surroundings? (142)

## XX.

What precautions did the Captain take before receiving Silver? (145) Why did Silver's Lieutenant announce him as Captain? Was Silver's "trustfulness" a matter of policy, or bravery? Why did Silver wish to be invited into the cabin? (147) What propositions did Silver make the Captain? How does their smoking together serve to emphasize their situation? What counter proposals did the Captain make Silver? What was Silver's act of defiance?

## XXI.

Give the Captain's plan for the defense. (152) Why did the Captain conclude that the attack would develop from the North? (153) Describe in detail the attack. What is the relative strength of the two parties after the attack? Tell the advantages and disadvantages of each side. Summarize the happenings of Part IV.

## SIXTH WEEK

*Monday: Treasure Island, Part V.*

## PART FIVE

## XXII.

Why did the Doctor take the chart with him? What led Jim to suspect where the Doctor was going? (143) What excuse does Jim offer for leaving camp? (158-9) Trace Jim's wanderings until he came upon Gunn's boat. Describe this boat. (161) What put the notion of setting the Hispaniola adrift into Jim's head? (162)

## XXIII.

What trick of the coracle's made Jim's voyage difficult? What assisted him? Why did Jim delay cutting the hawser? What provided an opportunity? In what were Hands and his companion engaged? Why is the song at this place so effective? Did the buccaneers at the camp-fire see the ship as it passed? Account for this.

## XXIV.

Where was Jim when he awoke? Why did he not land? (Note how each chance of escape is met with some difficulty. This is the principle back of dramatic interest.) Why did Jim wish to board the ship a second time? (171) Describe the chase. What characteristic virtue of Jim's saved him from the sea?

## XXV.

What gruesome sight on deck did Jim encounter? What thought took away his feeling of pity? Describe the "cabin." (175-6) What did Jim say was the purpose of his visit? Did he haul down the flag as a matter of patriotism, or to deceive the enemy? What did Hands propose to Jim? What was his purpose? Did Jim treat Hands kindly as a matter of expediency, as a matter of sympathy, or out of a desire for a new adventure?

## XXVI.

Account for Hands' philosophy of life. (178-80-82) Was Hands' wish that Jim throw O'Brien's body into the sea a ruse? What aroused Jim's suspicions when Hands asked for wine? (180) What common interest had Jim and Hands? (181) What prompted Jim to give Hands such good advice? (182) How do their common interests influence the story? Did Jim prove a match for Hands? Upon what virtue did each rely? Give the climax of this incident. Is it more effective that an "accident" terminated it?

## XXVII.

At what point in the Island did the ship land? Trace Jim's wanderings until he drew near the stockade. Did he use his accustomed precaution in entering it? What announced his arrival?

*Tuesday: Treasure Island, Part VI.*

## PART SIX

## XXVIII.

Once in the hands of his enemies, what was Jim's greatest horror? (193) Why was Silver seemingly so friendly? Do his arguments grow out of his character, or out of his circumstances? Relate Silver's story of the "bargain." (195) How did Jim's story (196) affect the buccaneers? What was his strongest argument? To whom did it appeal with most force? Why did Silver champion Jim's cause? Why were the buccaneers dissatisfied? What bargain did Silver propose to Jim? What was Silver's greatest fear? What secret did Jim learn? (200)

## XXIX.

Why did Jim not attempt his escape? (201) What did Silver mean by saying that he had one more shot? Why did Silver begin his defense by a reference to the Bible? Give his second and his third points. How did George meet the objections? Outline Silver's arguments. What was his strongest point? Were these arguments Silver's own convictions, or were they manufactured for the occasion? Give the elements that enter into Jim's dramatic situation at the close of this chapter.

## XXX.

What were the Doctor's thoughts and feelings when he discovered Jim? Account for his kindly treatment of the buccaneers. What opportunity during Jim's private conversation with the Doctor put Jim's honor to the test? What assurance did the Doctor give Silver? What advice?

## XXXI.

Characterize the conduct of the buccaneers. (215) What information did Silver give out that restored confidence in him? What excuse did he offer for wishing to keep Jim close to his side on the treasure hunt? (216) Why had not the Doctor told Jim more of past occurrences? What was the effect upon the buccaneers of finding the skeleton? To what reflections did this lead? (220-1)

## XXXII.

Outline Silver's efforts to carry out the Doctor's instructions. (213) How did the song affect the pirates? To what characteristic of ignorant people did it appeal? Where is this weakness in their nature first shown? Was the circumstance purposeful or accidental there? How did Silver explain away the strange occurrences? (223-4-5)

## XXXIII.

Characterize the feelings aroused in the buccaneers when they discovered that the gold was gone. Retell the Doctor's story. (230-1) How do you account for the fact that Captain Smollett had provided the pirates with the very means that would enable them to prolong the struggle? Describe Gunn's cave. (233)

## XXXIV.

What became of Silver? Are you satisfied with this? What disposition is made of the characters at the close of the story?

## GENERAL QUESTIONS AND SUGGESTIONS

What situation was the severest test of Jim's honor? Of his bravery? What venture of his turned out most fortunately? Which one seemed most foolish in the beginning? In what situation is Jim's wit most in evidence? His shrewdness? In what situation is Silver's cunning put to its greatest test? What is the climax of this story? What character is the least dependable? The most trustworthy? Point out a chapter which is intensely dramatic, but whose chief purpose is to reveal character. What are some of the most commonplace incidents? What incidents are most dramatic? What makes them dramatic? Do you find anything good in the characters of any of the pirates?

*Wednesday:* A Dramatization of some part or parts of *Treasure Island*. The teacher should have Simons and Orr's *Dramatization*, pages 7 to 22, First Year, which contains parts of *Treasure Island* dramatized.

*Thursday:* A discussion of the "size and definiteness" (see page 48 of the text) of some of the titles to Chapters of *Treasure Island*; also the characteristics of these titles (see pages 49-51 of the text). Review Chapter V. of the text, and then apply to parts of *Treasure Island* the following principles: (a) The development of Narrative and Descriptive Subjects, (b) The Beginnings and Endings of Narrative and Descriptive Subjects, (c) The Use of Details and Dialogue.

*Friday:* Have written in class a composition upon some one of the following subjects: The Stockade, The Old Captain,—a True English Seaman, The Death-Scene of Redruth, a summary of Part IV., Israel Hands' Philosophy of Life, The Severest Test of Jim's Bravery. About half of the recitation should be given to writing this composition, the rest to a discussion of a few of the compositions. For the following Friday a composition of from 300 to 400 words is due, based on "Jim as the Type of the Natural Boy," or the teacher may allow the student to select his own subject from *Treasure Island*. This same subject might be assigned for an oral discussion.

## SEVENTH WEEK

**Specific Aim:** To emphasize the importance of having a definite daily "Lesson Plan." (The teacher should have the *Manual for the Elson Grammar School Reader, Book Four*, furnished free of charge by Scott, Foresman and Company.)

**Monday:** "Incident of the French Camp," (37 *Elson Reader*) "Hervé Riel," (38 *Elson Reader*) Follow the plans outlined in detail on pages 20-24 of the *Elson Manual*.

**Memory Work:** "The Bugle Song," (43 *Elson Reader*.)

No practice is more profitable and, in the end, more pleasant than memorizing good poetry. "It enlarges and enriches the vocabulary; it cultivates the sense of rhythm; it supplies a storehouse of memories valuable for their beauty, their wisdom, and their ethics; it makes surer the possession of a touchstone by which other literatures, and even life, may be judged; and, finally, much that is thus learned in childhood, though only partially appreciated then, takes on new meaning and beauty in after life."

A poem, or parts of a poem, should be memorized almost every day. It is better to give short passages every day than to assign much at any one time.

**Tuesday:** "Paul Revere's Ride," (15 *Elson*) "The Charge of the Light Brigade," (22 *Elson*) "To a Waterfowl," (60 *Elson*) (See the *Elson Manual*, page 27, for "To a Waterfowl.") Have students plan recitations upon the other two poems.)

**Memory Work:** Three stanzas of "Annabel Lee," (57 *Elson*.)

**Wednesday:** Rip Van Winkle. (113 *Elson*.) This recitation might be given to learning a few of the facts of Irving's life, and to the story of "Rip Van Winkle."

**Memory Work:** Finish "Annabel Lee."

**Thursday:** A detailed study of "Rip Van Winkle."

## RIP VAN WINKLE

## PRINCIPLES OF THE SHORT-STORY

1. In his "Philosophy of the Short-story," Mr. Matthews says, in substance, that a good short-story must have unity of impression; that it must show one action, in one place, and on one day; that it must deal with a single character, a single event, a single emotion, or a series of emotions called forth by a single situation—that it must have totality of effect. It must have compression, originality, ingenuity. If a little fantasy is added, all the better.

Apply these principles to "Rip Van Winkle." In what respects does the story meet these requirements? In what respects does it fall short?

2. The short-story has, near the beginning, what is technically called the "inciting, or occasioning, moment." The inciting moment is the germ of the story: it determines both the direction and the character of the story. It may be a happening, as the meeting of Macbeth with the witches in Act I., Scene 3, or the trial of Silas Marner in Chapter I.; something said, as Cassius pouring poison into the ear of Brutus.

What is the inciting moment in "Rip Van Winkle?"

3. The first part of a short-story usually deals with "exposition"—a setting forth of the background, of the characters and their relations, of the time and place elements.

How much of "Rip Van Winkle" is concerned with exposition? Where does the real story begin?

4. The "climax" of a short-story is usually near the close. It is that point in the story where the dramatic forces are most evenly matched—that point where the reader's interest is most intense.

What is the climax in "Rip Van Winkle?" How near the end of the story is it?

5. "Action, or Plot. The actors in any narrative must pass through a series of related events, beginning at some definite point and moving onward, in coherent manner, to some definite outcome."

Give, in order, the events in "Rip Van Winkle." Show how they are related.

6. A "dramatic situation" is one in which there is a clash of interests.

What makes Rip's situation dramatic in the early part of the story? (See ll. 16 and 17, page 116; ll. 20 and 21, page 119; l. 20, page 117.)

Do the two pictures in ll. 30 ff, page 119, and in l. 8 ff, page 120, intensify Rip's dramatic situation, or are they mere pictures?

Give other instances in the story where Rip's situation is dramatic, and tell what makes it so.

#### THEME SUBJECTS

The Most Pathetic Scene in "Rip Van Winkle."

The Dramatic Elements in "Rip Van Winkle." (Consider his feelings at different points, and what occasioned them.)

A Defense of Rip's Wife.

A Character Sketch of Rip Van Winkle.

#### A LESSON IN WORD-STUDY

Make a list of all words not in your speaking vocabulary. Use your own Notebook for this purpose.

#### Title

Word	Page
.....	.....

Try to arrive at the meaning of the word from the context. Use the dictionary to verify and correct your conclusions.

After several classics have been read, compare your word-lists. What words occur most often? In how many different "situations" have these words been doing service? Account for the different shades of meaning given to the word because of this.

Words that occur most often are called "current words," and they occur most often because they represent thoughts and feelings in common with most people. Special emphasis should be placed upon these current words: they should be used in daily conversation, and in composition work.

*Friday:* A class discussion of the composition assigned on Friday of the sixth week.



One recitation almost every week should be given to the reading of student compositions, either by the teacher or by different members of the class. The difference in viewpoint taken by different members of the class will often prove a source of interest. For this reason, it is often well to have all members of the class write upon the same subject. Get before the class the main point in every composition, insist that every member of the class hold to this point, and then test every sub-point in the light of this main point. Most of the time should be given to the appropriateness of the subject matter, to its organization and development. Occasionally have students make, from memory, an outline of the composition to which they have just listened.

The memory work should be reviewed by having pupils answer roll call with a short quotation.

### EIGHTH WEEK

*Specific Aim:* A review of the following points: (a) The use of dialogue; (b) The order and character of details in effective descriptions; (c) The importance of neatness in the use of theme paper and ink, and of legible penmanship and correct folding and endorsing.

*Monday:* Oral discussions of some interesting experiences, either in the life of the students or in the books they have been reading. Have the students, for the remainder of the recitation, write up in dialogue form some of these experiences.

*Tuesday:* Find in *Treasure Island*, or in some of the books that are being read at home, good descriptions of: (a) a building, (b) a person, (c) a place, (d) a thing. Make a list of the details used in these descriptions. Note the order of these details. Do you observe any principle back of the order and the nature of the details used? The teacher should read to the class a few good descriptions, ask for comment upon them from the class, and point out the principles of effectiveness in the different descriptions. He may ask students to write from memory some one of these descriptions. Students should be assisted in visualizing, in objectifying all descriptions—they must learn to see things with their own eyes. Explain "c" under "specific aims," and ask for a composition based upon a descriptive subject, due Wednesday.

*Wednesday:* A class discussion of the compositions assigned on Tuesday. The aim of this recitation is to test how well students have learned and lived up to the principles discussed on Tuesday.

### SUGGESTIONS

Encourage students to read aloud to themselves their own compositions, and then to ask themselves this question: "Will the English of this composition mean the same thing to my teacher or to my classmates that it means to me?"

When carelessness, or lack of faithful effort is evident, it is often well to have students re-write their compositions. Suggestions (and not "corrections") should be entered upon these compositions. The original composition and the composition which has been re-written under the direction of the teacher's suggestions should both be returned to the teacher. A vital point in all good composition work is, that every student improve upon his own faults.

*Thursday:* "The Leap of Roushan Beg," (19 *Elson*) "The Diverting History of John Gilpin," (25 *Elson*) "The Brook," (44 *Elson*). The first two poems may be discussed as examples of good narratives, the third as a descriptive poem.

Practice of students in reading aloud. Questions that will test their ability to get hold of the thought of the poems. Call for passages that appeal to the students, and then ask for an explanation of the nature of this appeal.

*Friday:* A book report upon the outside readings, or the teacher may give a written test upon the text.

The teacher should have the *Marsh Manual*, furnished free of charge by Scott, Foresman and Company.

### (THIRD MONTH)

#### NINTH WEEK

*Specific Aim:* Drill in planning, and practice in writing expository themes to develop orderly thinking.

The Text, Chapter VI.

Plan: (a) Have students outline and learn the main points of Chapter VI.; apply these principles to subjects for composition, based upon topics of local or general interest, to a few of the exercises of the text. (II., 1 and 2, page 98; III., IV., and V., page 99; VI., and VII., page 104; VIII., and IX., page 105) also to subjects found in the home readings.

#### SUGGESTIONS

At least two compositions a week—one oral and one written—should be required throughout this month. Encourage students to look for expository subjects in the life about them. Have a class discussion of the merits and possibilities of the subjects suggested, and then let each pupil write about that subject in which he is interested most. Use a diagram to explain some school activity; example, the diagram of a tennis court to explain the game of tennis. Explain: (a) Why your class spirit is good; (b) Why your athletic spirit is poor; (c) How the student honor system would work in your school. Make an outline which indicates the plan of one of the expository essays in the *Sketch Book*; Example, "Rural Life in England" (107 ff.) Point out the good qualities of Irving's "beginnings" and "endings" in the essays (as distinguished from the stories) of the *Sketch Book* (96, 107, 236, etc.)

Read to the class a few good student compositions on exposition, and let the class outline the main points as you read.

Have a class discussion of these outlines. Read a few good models of exposition from literature. (See "The Voyage," *Elson Reader*, 132 ff.) Comment upon the "beginnings" and "endings," also the main body of the exposition. Ask for good illustration of exposition from the home readings.

All compositions for this month should be expository, and all subjects for composition should be kept within the range of experience and power of comprehension of the students. Clearness is the most essential characteristic of all good expositions. For this reason it is absolutely necessary that students have definite information on the subjects they attempt to treat, that they organize their knowledge well, and, finally, that they express themselves in simple, straightforward English.

## TENTH AND ELEVENTH WEEKS

*Specific Aim:* (a) To cultivate a taste for good literature; (b) to create and develop the power of close observation and careful study of important words and phrases; (c) To give practice in making and carrying out of definite plans for the daily recitation.

("a") **Poems, or parts of poems, to be memorized:** "Song of the Chattahoochee," (ll. 41-50) "To a Waterfowl," (last stanza) "To a Skylark," (all of it) "The Cloud," (stanzas I, II., and IV.) "Apostrophe to the Ocean," (stanzas I. and II.) "Mercy," (page 98) "Polonius' Advice," (101, all of it.)

**Note:** From 5 to 10 lines a day during the first two weeks should be memorized, and the passages memorized should be drawn upon frequently as illustrations of the happy use of words and phrases, also for the thoughts expressed.

("b and c") **Readings:** (1) "Apostrophe to the Ocean," (71) "The Eve Before Waterloo," (76) "Song of the Greek Bard," (79) "Absalom," (87) "Lochinvar," (91) "The Parting of Marmion and Douglas," (93); (2) "Regulus Before the Roman Senate," (325) "Spartacus to the Gladiators," (330) "Rienzi's Address to the Romans," (334) "England and Her Colonies," (344); (3) "Snow-Bound," (265) "The Great Stone Face," (141)

"Great Stone Face." (See *Elson Reader*, page 141.)

Discuss the story. How many incidents has it? How does each incident begin and end? Are there any transitional paragraphs between the incidents?

**Theme Subjects:** A Man's Life Determines His Character. Ernest's Childhood. Tell in the first person the story Ernest's mother told him. (Make your story simple enough for a child to understand; amplify the original story.)

**Note:** (1) A close study of "Helps to Study," also "Words and Phrases for Discussion," should be made. (See suggestions found at the end of the different selections in the *Elson Readers*. (2) Follow the plans, outlined in the "Elson Manual," for the treatment of most of the selections to be read during this month. Have students outline plans for a few of the other selections.

## TWELFTH WEEK

## REVIEW

*Specific Aim:* (a) To impress and fix the *fundamental* principles of the text; (b) to clarify hazy notions and correct erroneous ideas; (c) to discuss and make comparisons of the most interesting "incidents," "descriptions," etc., found in the home readings.

*Monday, Tuesday, and Wednesday: Review.* In addition to the general review, the teacher should make a notation in writing of the particular points in which different members of the class, also the class as a whole, are deficient.

*Thursday:* Monthly book-report upon the home readings.

*Friday:* "An Hour With the Authors Studied."

## SUGGESTIVE PROGRAM

Reading (by pupils). (Some poem or short prose selection.)

Quotations. (Allow students to quote the poems they like best.)

Biography. (Short papers on the authors studied.)

Oral Report (Some interesting incident).

Recitations. (Some good short poems.)

Declamations. (Some of the Famous Speeches at the end of the *Elson Reader*.)

Dramatization. (Some incident in the readings for the month.)  
(Consult Simons and Orr; *Dramatization*.)

## SECOND THREE MONTHS

### (FOURTH MONTH)

#### THIRTEENTH WEEK

*Specific Aim:* Practice in composition writings—to strengthen weaknesses discovered by the teacher during the review at the close of the "First Three Months."

#### SUGGESTIONS

It may be that the class shows a weakness in some of the following points: (a) Ability to find appropriate subjects for themes (34-37); (b) interest in the subjects treated (40); (c) ability to properly narrow a subject for high school composition purposes (48), or to phrase good titles for the subject selected (49-50); (d) in a knowledge of the importance of having in mind a "definite plan" before *beginning* to write (59); skill in developing narrative subjects (60), descriptive subjects (63), in writing appropriate beginnings and endings (67), for narrative and descriptive subjects, in the effective use of details (70), and forceful dialogue (71).

The teacher should make use of the notations made during the review at the end of the third month, and set about systematically, (a) to clear up misunderstandings of the principles of the text, (b) to fix in the minds of the pupils these principles in corrected form.

Note: The work for this week should be daily one-page compositions—oral and written—class discussions, etc.

It is often well for the teacher to write upon the same subject which he assigns his class. This exercise will keep him in good practice, will bring home to him all actual difficulties encountered by his pupils—will make him think out a composition subject before assigning it to his class.

#### FOURTEENTH WEEK

*Specific Aim:* To develop the paragraph idea.

The text—Chapter VII.

#### SUGGESTIONS

(1) Have students outline and learn the fundamental principles of Chapter VII. (28, 29, 30, 31).

(2) Apply these principles, through a class discussion, to a few of the oral exercises suggested in the text.

(3) Have several short paragraphs written, both in class and out of class, based upon topics of local interest, upon exercises of the text, and upon composition subjects found in *Treasure Island*.

## NARRATIVE SUBJECTS

(1) Give from memory: An Account of the Apple-barrel Incident. (2) My Most Exciting Experience (told by Silver several years after his escape from the Hispaniola). (3) How Near I Came to Losing My Life (a conversation between Jim and his mother, his mother occasionally asking questions, indicating her anxiety). (4) An Imaginary Dialogue Between Gunn and Silver (238). (5) Manufacture three or four related incidents touching upon Gunn's lonely life upon the Island, and then develop these incidents into a story whose climax is Gunn's surprise at coming upon Jim. (6) A Story Suggested by Billy Bones. (7) An Original Search for Buried Treasure.

## DESCRIPTIVE SUBJECTS

(1) The Old Sea Dog. (2) A January Morning. (3) The Spy Glass. (4) The Stockade. (5) Treasure Island. (6) The Contents of Some Old Box or Chest (e. g., a chest the student finds in his grandfather's garret).

## EXPOSITORY SUBJECTS

(1) An Outline of the Things in *Treasure Island* That Interested Me Most and the Nature of This Interest. (2) Why the Apple-barrel Incident is a "Plot-Incident." (3) How Silver Kept down the Mutiny.

Note: Allow students to select composition subjects from the above lists. All compositions for this month should lay emphasis upon the principles of the paragraph as set forth in Chapter VII.

## A LESSON IN PARAGRAPH-STUDY

Pick out the topic sentence in the following paragraphs (*Elson Reader*): line 1, page 114; line 6, page 115; line 17, page 115; line 16, page 116; line 34, page 117; line 33, page 120; line 26, page 121; line 17, page 124; line 22, page 125; line 17, page 126.

What word (or words) in each paragraph gives the keynote to what is treated in the paragraph? Make a list of the details that develop the topic-idea. Indicate the topic sentences whose core-idea is concrete; the topic sentences whose core-idea is a general statement. What part of the topic sentence is transitional? In what paragraphs does the topic sentence occur at, or near, the beginning of the paragraph? Make, in order, a list of the topic sentences that carry forward the story; of those that deal with description.

## FIFTEENTH WEEK

*Specific Aim:* (a) To give students practice in reading aloud before the class; (b) to assist them in grasping the unity of larger wholes in literature.

## (1) Readings:

"Evangeline" (consult *Elson Manual*, 47).

"Song of the Chattahoochee" (*Elson Manual*, 25).

"The Destruction of Sennacherib" (*Elson Manual*, 29).

"How they Brought the Good News from Ghent to Aix."

(Have students plan a lesson for this poem.)

## (2) Memory Work:

"Hamlet" (102 *Elson*).

Hamlet's "Soliloquy" (103 *Elson*).

## SUGGESTIONS

(a) Have students select passages which interested them most, ask them to practice reading them out of class, and sometime during the week call upon them to read a passage to the class.

(b) Have students discuss and explain the divisions of "Evangeline."

Note: Most of the compositions for this week should be in the form of oral reports upon the interesting incidents and descriptions found in the readings for the week.

## SIXTEENTH WEEK

*Monday:* Review of the text—Chapters VI. and VII.

*Tuesday:* A summary of the main incidents and a comment upon the most beautiful descriptions in "Evangeline."

*Wednesday:* A one-page paragraph upon some incident or description in "Evangeline."

Note: Students may be allowed to select their own subject for a composition, or the teacher may suggest such topics as, An Imaginary Conversation between Gabriel and Evangeline (210, lines 4 and 5).

All class discussions and all comment from the teacher upon compositions written during this week should lay emphasis upon the mechanical requirements of a paragraph, also upon the unity, emphasis, and coherence of the paragraph written.

*Thursday:* Monthly book-report.

Note: Ask students to find in the books for home readings illustrations of good paragraphs and then to explain in what particulars they are good.

*Friday:* Have students plan and carry out a program similar to that suggested at the close of the twelfth week.

Note: Suggest the use of the following "famous speeches" found in the *Elson Reader*: "Napoleon Bonaparte" (356), "The True Grandeur of Nations" (358), "Patrick Henry's Speech" (350).

## (FIFTH MONTH)

## SEVENTEENTH WEEK

*Specific Aim:* To emphasize the "Sentence" as the unit of expressing our thoughts.

The text, Chapter VIII.

Have students outline the main points in Chapter VIII. Apply these principles to the exercises suggested in the text.

Most students are weak in their knowledge of clauses. For this reason, also because the subject is very important, this chapter in the text should be gone over carefully. Emphasis should be placed upon the thought-relations between the different members of compound and complex sentences. Model sentences whose conjunctions indicate these relations should be studied. A list of the

subordinate and the co-ordinate conjunctions on pages 132-3 should be made by each student, and then memorized, by frequently using them in sentences.

Find the "paragraph topic" of a few paragraphs in "The Voyage" (132 *Elson*), also in "My Visit to Niagara" (163 *Elson*). Make a list of the sub-thoughts which develop the topic sentence, and in each case indicate the value of the sub-thought in developing the topic sentence.

Find examples of simple, complex, and compound sentences in "A Descent into the Maelstrom" (172 *Elson*). Explain the thought-relations suggested by the use of the different conjunctions.

One recitation each week should be devoted to a class discussion of student themes.

### EIGHTEENTH WEEK

*Specific Aim:* (a) To give additional practice in reading aloud (by the students) to the class, (b) to test the thought-getting power of the students.

Readings: "Marco Bozzaris" (82 *Elson*), "The Burial of Sir John Moore" (85 *Elson*), "A Descent into the Maelstrom" (172 *Elson*).

*Memory Work:* "Reputation" (104), "Wolsey and Cromwell" (104-105).

*Note:* Ask questions on these passages, to ascertain how *well* the students are getting into the *thought* of the passages. Test their ability to *read* effectively. The teacher should often read interesting selections to the class, and should comment upon them.

### WRITTEN WORK

(1) Daily practice in the use of co-ordinate and subordinate conjunctions in original sentences. Every sentence should serve two purposes: (a) It should illustrate the rhetorical principle; (b) it should represent the best thinking of which the student is capable.

(2) One theme, 150 to 200 words, upon subjects from the following list:

(a) The composition subjects based upon "Rip Van Winkle" (page 30 of this manual).

(b) The composition subjects based upon "The Great Stone Face," page 33 of this manual).

(c) The composition subjects based upon "Christmas Carol" (see "Christmas Carol," Lake English Classics, page 25).

### NINETEENTH WEEK

*Specific Aim:* To arouse interest in Scott as a forceful and pleasing writer of narrative poetry.

Scott's *Lady of the Lake*.

### SUGGESTIONS

Ask students to point out beautiful descriptive passages, to summarize the incidents of some of the most interesting Cantos. Give attention to character delineation of the leading characters. The teacher should read a good deal of the poem to the class, and should frequently have students read to the class passages which appealed to them.

Have students read, out of class :

- (a) Life of Scott (9-38).
- (b) Scott's Place in the Romantic Movement (39-43).
- (c) The Lady of the Lake (46-58).

Make comparisons of "Evangeline" and "The Lady of the Lake." Example, Evangeline and her Home (ll. 16-24, pages 113-116). Ellen and her Home (71-87).

### TWENTIETH WEEK

*Monday:* An examination based upon the text, or a review of the text.

*Tuesday:* Composition.

- (a) A Short Biographical Sketch of Scott. (Have students submit an outline with their compositions.)
- (b) Dramatization of some part of "The Lady of the Lake" (The Combat, Canto Five), or of "Evangeline."

*Wednesday:* A class discussion of the compositions for Tuesday.

*Thursday:* Monthly book-report.

- (a) A comparison of things found in the books for home readings with things found in the books for regular class work.
- (b) Oral practice in telling the stories. Have students who have not read the books imagine the conclusion.
- (c) Call for a written list of a few of the most important truths the student found in the book he is reading.

### SUGGESTED PROGRAM

*Friday:*

- (1) *Quotations.* (Have students answer with their favorite quotation.)
- (2) Oral discussion (3 min.).
- (My Favorite Author—by three or more girls.)
- (3) *Declamation*—Lincoln: Gettysburg Speech. (Have three or more boys memorize this speech and contest for honors.)
- (4) Compositions read. (A few of the best compositions written during the month should be read by the authors.)

Note: (a) Appoint a few members of the class to act as critics of the occasion.

- (b) Ask two or more students to write up an account of the program, during the recitation.
- (c) Have students invite their parents to the exercises for Friday.

### (SIXTH MONTH)

### TWENTY-FIRST WEEK

*Specific Aim:* Study of grammatical errors subordinated to the development of thought-power.

The text, Chapter IX.

Study the rules, or principles, of this chapter, and then apply them to the Exercises of this chapter. Students should be constantly on the watch, in their outside readings, for expressions that are peculiarly appropriate, also for any violations of the fundamental rhetorical principles.



## TWENTY-SECOND WEEK

*Specific Aim:* To emphasize the unity and logical development of poems.

Readings (pages refer to *Elson Reader*):

- (a) "The Chambered Nautilus" (291).
- "Old Ironsides" (297).
- "The Last Leaf" (300).
- "The Raven" (190).

## SUGGESTIONS

Most poems have a symbol (or concrete background) in the first part of the poem, and from this point the author leads the reader (by a series of steps or incidents) up to the central truth of the poem.

- (1) What is the concrete background for each of the above poems?
- (2) Point out the successive steps in each poem by which the author leads up to the central truth.
- (3) Write, in one sentence, what you regard as the central truth of each poem.
- (b) "A Descent into the Maelstrom." (See *Elson Manual*, page 42.)

## TWENTY-THIRD WEEK

*Specific Aim:* To awaken an interest in Dickens and his works.

*Christmas Carol.*

Outline of work for the week.

*Monday:* (a) The Life of Dickens, pages 1-18.

(b) Christmas Carol, Stave One.

- Note:*
- (1) Dickens's humor (31, 34, etc.).
  - (2) Scrooge's Characteristics (32).
  - (3) Scrooge's relation to the life about him (33).
  - (4) The use of quotation marks (34-38; 45-50).
  - (5) Symbolism of descriptions (38, etc.).
  - (6) Use of details (42, ll. 26 ff).

## SUGGESTIONS

Have students practice telling the story beginning on page 33. Give attention to the contrast in the characters, Scrooge and his nephew.

Have students express in their own words some of the truths on page 47 ff.

The teacher might suggest books of Dickens he has read, and indicate some of the interesting passages found in them, or he may ask students to point out and discuss interesting things they found in some book of Dickens.

*Tuesday:* (a) The meaning and purpose of "A Christmas Carol" (19-22).

(b) Stave Two (52-71).

*Note:* Give attention to sentence structure, to the use of the comma, to the use of long sentences and short sentences.

*Wednesday:* Stave Three.

(a) Point out some vivid descriptions.

(b) Note the development of well organized paragraphs (72 to 78).

*Thursday:* Stave Four

Discuss answers to the questions on page 25.

Assign for Friday some of the composition subjects on page 25.

*Friday:* Stave Five.

(a) Oral practice in telling the story.

(b) Discuss Scrooge's reformation.

(c) Discuss the purpose of the story.

(d) Have some of the compositions read in class.

Take up the remaining compositions at the close of the recitation. The "suggestions" entered on these compositions should lay emphasis on the development of the paragraph idea.

## TWENTY-FOURTH WEEK

### REVIEW

*Monday:* A review of the poems memorized during the year. Have students comment upon the beauty of their favorite passages, upon the value of the thoughts expressed. Apply them to life. Indicate the theme in the different poems. What is the author's viewpoint of his theme? What poems deal with themes that are similar in their nature?

*Tuesday:* Review the principles of the paragraph. (Chapter VII. of the text.) Apply these principles to paragraphs in *Christmas Carol*, which the class has not previously studied for this purpose. Sight reading and thought interpretation of one or two poems which the class has not studied. Opportunity (59), "The Ship-Builders" (286).

*Wednesday:* Review of *The Lady of the Lake*. (Work out some of the suggestions in the *Marsh Manual*, page 61 ff.) Ask students to suggest from this appropriate subject for composition. Have each student select one of these subjects for a composition for Thursday.

*Thursday:* A class discussion of the compositions assigned at Wednesday's recitation.

*Friday:* Monthly book-report. Topic, A Defense of my Favorite Author.

## THIRD THIRD MONTHS

### (SEVENTH MONTH)

## TWENTY-FIFTH WEEK

*Specific Aim:* To develop the idea that marks of punctuation are not mere mechanical devices, but aids in the clear and accurate expression of thoughts.

Text, Chapter X.

### SUGGESTIONS

(1) Assign only a few rules for each day. Use the remainder of the recitation for the application of these rules; to the Exercises of the text, also to passages in "The Great Stone Face," etc.

(2) The teacher may dictate a few exercises to the class, giving the proper pause to the different marks of punctuation, and then have students suggest in each case the proper mark of punctuation to be used. Encourage students to

read closely their own compositions, in an effort to determine the differences in meaning due to the omission, proper use, or misuse of different marks of punctuation.

### TWENTY-SIXTH WEEK

*Specific Aim:* To awaken an interest in Lowell and Sidney Lanier.

(a) "The Vision of Sir Launfal." (Consult the *Elson Manual* [67 ff], also the *Marsh Manual* [18 ff].)

(b) "The Marshes of Glynn." See *Elson Manual* (75).

*Friday:* A composition, three or more pages. (See theme subjects, pages 16, 17 of this manual.)

### TWENTY-SEVENTH WEEK

*Specific Aim:* To awaken an interest in Coleridge and his work.

(a) The Ancient Mariner.

*Monday and Tuesday:* The teacher should read the poem to the class. Have students read certain passages.

*Wednesday:* Oral practice in telling the story. Comments upon the meaning of the poem.

*Thursday:* A composition written in class.

*Note:* Give half of the recitation to writing the composition, and the rest of it to a class discussion of the compositions. (Consult the *Marsh Manual* [16 ff])

*Friday:* A review and a comparison of the Vision of Sir Launfal and the Ancient Mariner.

### TWENTY-EIGHTH WEEK

*Specific Aim:* To awaken interest in the importance of letter-writing.

The text, Chapter XI.

Apply the principles of Chapter XI. to the following exercises of the text: II., page 212; III., page 214; VI., page 216; X., page 217; XI., page 217; XII., page 218; XIII., page 219.

Additional exercises:

(1) Order from Messrs. Scott, Foresman and Company, of Chicago, fifty copies of *Treasure Island*, sixty copies of *The Oregon Trail*, thirty copies of *The Lady of the Lake*.

(2) Write to a former classmate in an effort to interest him in *Treasure Island* to the extent that he may read it.

(3) Write a telegram of ten words (a) applying for a position, (b) in answer to a letter offering you a position.

(4) Write a letter to a friend, describing some trip which you have recently taken.

(5) Narrate the most interesting experience of your school life.

(6) Explain the values to be derived from a study of English.

(7) Write the "heading" for a subscription list to raise funds for your school library.

(8) Invite some friend to a Thanksgiving dinner.

(9) Apply for a position as teacher in the grades of a public school.

## SUBJECTS

- (10) Dame Van Winkle Advertises for her Husband.
- (11) Long John Silver Pleads his Own Case Before a Judge.
- (12) A Letter from Jim Hawkins to his Mother.
- (13) Why I Like (or dislike) English.
- (14) The Fundamental Principles of the Paragraph.

## (EIGHTH MONTH)

## TWENTY-NINTH WEEK

## THE OREGON TRAIL

*Monday:* (1-44); *Tuesday:* (44-73); *Wednesday:* (73-104); *Thursday:* (104-137); *Friday:* (137-160). One composition—oral or written.

## THIRTIETH WEEK

*Monday:* (160-189); *Tuesday:* (189-214); *Wednesday:* (214-235); (a composition); *Thursday:* (235-259); *Friday:* (259-286).

## THIRTY-FIRST WEEK

*Monday:* (286-304); *Tuesday:* (304-326); *Wednesday:* (326-351); *Thursday:* (351-377); *Friday:* (377-406.)

## THIRTY-SECOND WEEK

*Specific Aim:* A review, through daily one-page compositions based upon some of the following subjects:

(1) An oral discussion in class of some of the following subjects: (a) Pontiac's escape (18). (b) The story of the caskets (24).

(2) A composition of 300 words or an oral discussion upon one of the following subjects: (a) The combat between Roderick and Fitz-James (198-200). (b) The story of Tete Rouge (336 ff). (c) Robinson Crusoe rescues Friday. (d) An Original Ghost Story, suggested by Christmas Carol. (e) An account of a real or imaginary meeting of a student with an odd character (hermit, etc.) in a forest or some out-of-the-way place.

## DESCRIPTIVE SUBJECTS

(a) Character Sketch of the Ancient Mariner, (b) Nature Pictures in the "Ancient Mariner," (c) A Character Sketch of Roderick, (d) A Prairie Dog Village, (e) An Indian Village (134 ff). (f) A Country Church in America, (g) A Country Hotel Kitchen (313 ff).

## EXPOSITORY SUBJECTS

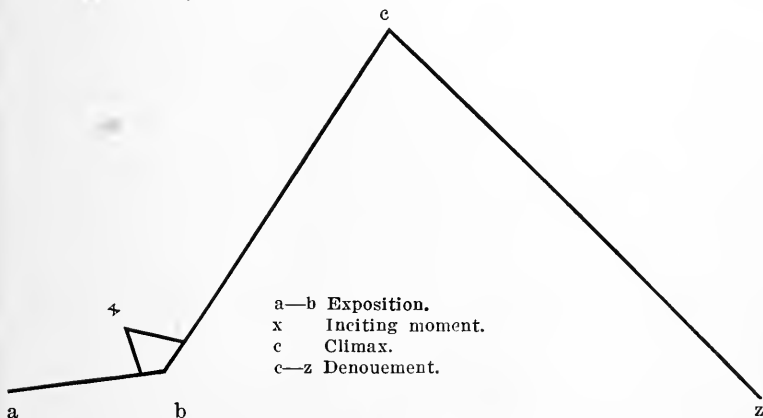
- (a) The Moral of the Story (*Christmas Carol*).
- (b) The Use of the Minstrel in *The Lady of the Lake*.
- (c) The Plot of Some Book Read.

## DIALOGUES

(a) Evangeline and the Black Robe Chief, (b) Scrooge and Bob Cratchit on the Morning after Scrooge's Reformation, (c) A Soliloquy by Robinson Crusoe.

## (NINTH MONTH)

## THIRTY-THIRD WEEK

*The Merchant of Venice.*

## A LESSON IN PLOT STUDY

What keynote is sounded in the opening lines? What is its tone? (l. 1, page 45.) To what characters are we introduced in the exposition? What do we learn about them? What is their situation in life? How are they related to each other? (Read pages 50 to 52, also Scene III., pages 58 to 65, and then decide.)

What is the inciting moment? Who is responsible for it?

From b—c the "complicating forces" are at work. What character is the chief complicating force? (Read Scene III., page 58.) How many and what things furnish the "obstacle?" In how many and in what incidents or events do these opposing forces clash before the climax? Point out two possible places for a climax in this play. In which one do you believe? (Read Scene II., page 101, also ll. 170 ff, pages 130 to end of scene.) In what incident is a deliverer made possible? In what incident does this deliverer do active service?

From c—z the "resolving forces" are at work. What character is the chief resolving force? (Read pages 130 to 139.) In how many and in what incidents or events does this character play a leading role? Give the different points at which relief is brought to the characters, and state the nature of this relief. What point is the climax of this relief? What is the dominant tone here?

What characters play a leading role in the sub-plot? In how many points does the sub-plot touch the main plot? What is the effect in each case?

## SUBJECTS FOR COMPOSITION

- A Story of Friendship.
- Shylock as a Father.
- Shylock and his Money.
- A Romance at the Back Gate.
- The Justice of the Judge's Decision. (*A debate.*)
- A letter from Jessica to Lorenzo, planning her escape.
- A business letter from Bassanio to Antonio, reminding him that the bond will soon be due, and that he can not meet the obligation.
- A love-letter from Bassanio to Portia, written while the trial is in progress.

## SUGGESTIONS

Assign one act for each day throughout this week. Have students tell the story.

## THIRTY-FOURTH AND THIRTY-FIFTH WEEKS

Work out and apply to the *Merchant of Venice* the problems suggested on page 43 of this Manual.

One composition, either written or oral, for each week.

**Passages for Memory Work:**

Lines 12-19, page 53.

Lines 94-99, page 62.

Shylock's speech, pages 62-63.

Lines 65-77, page 88.

Lines 63-79, page 94.

"Song," page 104.

Lines 131-148, pages 106-7.

Review "Mercy," page 131.

Lines 48-65, pages 146-7.

Have students suggest and memorize other passages.

## THIRTY-SIXTH WEEK

## REVIEW

*Monday:* A review and a summary of the most important principles of the text.

*Tuesday:* Poems memorized during the year. (a) Have one student quote a passage, and then call upon another student to give the author, the poem, also the circumstances under which used. (b) Call for a quotation. Ask students to quote other passages similar in meaning. (c) An oral defense of my favorite poem (by the students).

*Wednesday:* Debate: (1) The Merits of *Erangelina* and the *Vision of Sir Launfal*; (a) Beauty of descriptions; (b) Truths brought out, etc. (2) Hawthorne and Irving as writers of short stories; (a) Style; (b) subjects treated, etc.

*Thursday:* Monthly book-report.

*Friday:* Program.

## INTRODUCTION TO THE SECOND YEAR'S WORK

### SPECIFIC AIM

(a) *In Oral and Written Composition:* Fluency and a reasonable correctness, with special reference to the choice of words, and the structural elements of the sentence, paragraph, and the whole composition.

(b) *In Reading:* An interest in and an appreciation of good literature, an increased vocabulary, a knowledge of each writer's style, and an increased moral development through a thoughtful consideration of the characters and lessons taught.

### GENERAL STATEMENT

The aim of the second year High School English, as of each of the other years also, should be, primarily, to teach the students to express themselves more fluently and correctly in their spoken and written speech. And only less important technically, the English course should create an interest in good books, and increase the moral stamina of the students by bringing them face to face, through their reading of the classics, with the noble thoughts of the noble men and women of the world, as exemplified in the characters and lessons therein found.

The means to be used in reaching these two great aims will, of course, vary somewhat with the individuality of the teacher. And yet there are certain general principles which every teacher will use, and it may be well to enumerate them here.

1. Encourage fluency of expression, oral and written, first, and later correct the errors, gradually and not too violently. Many a patient has died under the knife from the shock of an otherwise minor operation, his life-blood congealing. And likewise, the fluent and original expression of ideas in the students of many a class has been deadened by some overzealous teacher, who, anxious to make of them Stevensons or Macaulays, has chilled them so thoroughly that they have become afraid either to speak or to write freely. Above all encourage the pupils to talk and write freely, and eliminate the mistakes gradually. Else, as Mr. Herriek has said, in pulling up the weeds of mistakes you will also pull up the flowers of fluency and originality.

2. It should be remembered, in the course of instructing the students,

that if they have reached a reasonable standard of efficiency by the time they have graduated from the High School the teacher has done wonders with them. Therefore, only glaring errors should be strenuously attacked in the first two years of the High School Course, special stress being laid on spelling, bad grammar, and hanging constructions. The finer points should be carefully approached, and taken up gradually.

3. Remember that the theory of English, as found in Herrick and Damon, is chiefly helpful as an aid to correct practice. Do not try to teach the students to write by the book only. Use the book as a guide, and then make them write frequently. Besides themes written at home, have them often write ten-minute themes in class, some of them at the board, and have these latter corrected in the presence of the students: Have pupils also talk freely in class on various subjects, especially in discussing the reading of the classics.

4. Let the students do as much of the correcting of each other's mistakes as possible, especially in blackboard and oral work. This doctrine of self-activity is essential, and the mistakes so corrected are wonderfully helpful to the class as a whole. For the pupils to do their own correcting holds their attention as nothing else can.

5. Do as much reading of the classics, both inside the classroom, and outside, as supplemental reading, as possible; remembering that it must be carefully done, and that too hurried reading is oftentimes worse than time wasted, developing in the students careless, slipshod habits. On the other hand, if the work is too intensive, if you try to analyze the rhetorical and grammatical structure of each sentence and paragraph, you will soon lose sight of the interest in the story and the beauty of the lines, and the students will heartily despise the selection, whatever it may be. The interest in the story and the beauty of the lines should come above all things, and, as far as possible, in addition, the following things should also be considered, the most important being placed last.

(a) Vocabulary—Increase the students' vocabulary by seeing that they are able to use the new words in their own composition work and daily speech.

(b) Style of writer—The students should be made to see *how* the different authors write, but this instruction must not be too technical.

(c) Moral element—Without being didactic, impress on the students the value of character as exemplified in the persons found in the books they read. In every case, bring the characters as near home as possible, by asking the students to talk about them and discuss them freely.

One particularly helpful way to increase the students' interest in the classics and to impress great masterpieces on their memories, is for the



teacher to arrange dramatizations of various scenes studied. This will delight the class, intensify the interest, both for the actors and the auditors, and give everybody concerned an insight into the meaning of the lines that nothing else will. In this connection, *Dramatization*, by Sarah E. Simous and Clem I. Orr, Scott, Foresman & Co., cannot be too highly recommended for its many practical suggestions. This book is also especially rich in dramatized scenes from the second year readings, which are as follows: *The Last of the Mohicans*, *A Tale of Two Cities*, *David Swan*, *The Vicar of Wakefield*.

In addition to these general suggestions, a detailed plan for the year's work will now be given. Deviation and changes to suit particular conditions may be found desirable in the progress of the year's work, but it will not be necessary to get any great distance away. The work is divided into a period of 36 weeks, but time has been allowed the class for reviewing and examinations.

In the study of the rhetoric, have the students do as much original work as possible, by bringing fresh examples, from the newspapers or other sources, of various topics studied. In reading the classics as class exercises, assign definite lessons, and take them up in class with reference to the beauty and meaning of the lines and the lessons embodied. For the supplemental work, also, the assignments should be definite, each book taking probably a month, and a lesson a week given, if possible, to a discussion of this reading. And during the month, or at its close, at least one theme should be written on the story, or some character or allied topic.

Sixteen poems from *The Golden Treasury* are also to be memorized, these poems to be recited from the platform, and the teacher to insist on their being correctly quoted. The platform requirement is important, as it helps students to speak on their feet. The best plan is to allow the students to recite whenever they please, instead of having special recitation days. In that way only one or two will recite each day, oftentimes none, and the regular work will not be interfered with.

## THE SECOND YEAR BY WEEKS

### FIRST THREE MONTHS

#### (FIRST MONTH)

#### FIRST WEEK

*Specific Aim:* A review of the past year's work, and an effort to arouse an interest in the present year's English course.

Owing to the fact that part of the opening week is lost because of the time required for the school organization, work is outlined only for Wednesday, Thursday, and Friday.

#### RECITATIONS

*Wednesday:* Chapters III, IV. Discuss kinds of composition, and bring out preferences of the class in matter of subjects under each kind. Ask students what narrative subject each would prefer to write on, and why, *etc.* Discuss generally. Emphasize necessity of subjects taken from their own experience, though discuss others also, pp. 35-36. Discuss fitting titles to subjects (Chap. IV). Take list of subjects, such as horseback riding, automobiles, school, *etc.*, and have class fit titles to them.

*Thursday:* Chapter V, VI. Take up the kinds of composition, and discuss fully the necessity of having a definite plan (59), development of narrative (60), descriptions (63), beginnings and endings (67), details (70), value of outlines, especially in expositions and arguments (91), suiting style to substance (96), *etc.* Take subject like No. 7, Section III, p. 99, and outline on board as example. Select another subject and require class to bring it outlined for Friday.

*Friday:* Chapter VII. Discuss fully paragraph topic (108), length (112), relation to outline (113), use in dialogue and quotation (114). Take some subject like *A Picnic* and outline it on board. Then take one paragraph, as "Spreading the Lunch," and bring out a suitable topic sentence. Then have students write the paragraph in class, some at the board. Also require similar exercise brought to class Monday, as well as a short dialogue. If time allows, discuss outlines brought in. In all the theme work, try to eradicate particularly, bad spelling, glaring grammatical errors, and hanging constructions. Insist that every student learn to spell the words he has mis-spelled.

#### READING

Talk about the classics to be read in class and as supplemental reading, how you want them read, important things to consider, *etc.* Impress on the class strongly the value of forming the habit of reading good books.

Arrange with book dealers for the students to secure *The Last of the Mohicans* and *The Spy* in the Lake Classic Series, Scott, Foresman & Co.

## SECOND WEEK

*Specific Aim:* Continuation of a review of first year's work, developing it along new lines as much as possible.

*Monday:* Chapter VIII. Discuss fully the sentence, and require class to give original illustrations of everything considered, omissions of subject and predicate, phrases, clauses, kinds of sentences, *etc.* If time allows, read some of the paragraphs and dialogues handed in and call for criticisms.

*Tuesday:* Chapter IX. Cover chapter as carefully as possible, section by section, and call for original illustrations of everything, as, for instance, in discussing the split infinitive (149), have four or five of the class give you original examples of split infinitives and corrections of them. This is very important.

*Wednesday:* Chapter X. Impress on students, by numerous examples, value of punctuation, and illustrate how change in punctuation of sentences affects their meanings. Send pupils to board to illustrate each kind of punctuation with original sentences. Have them make up sentences with five or six adjectives describing one noun; a horse, man, brook, house, *etc.*

*Thursday:* Chapter XI. Impress on class strongly the value of letter writing. Begin lesson by having students write a business letter, some at board, and criticize and repeat until bell rings, for notes, formal letters in first and third persons, *etc.* Require class to bring in for Friday a business letter, formal note, and an informal letter of two paragraphs about their school life.

*Friday:* Chapter XI (continued). Discuss letters brought in, having some of them put on board and, if time allows, continue writing of business letters in class.

## THIRD WEEK

*Specific Aim:* To discuss the basis of good usage and impress on the students its value.

*Monday:* Chapter XII, Sections 72-74. Impress upon students the value of using the right word in the right place, the impression men make who are careful in use of language, *etc.* Ask class for local examples of words used incorrectly, especially "aint," "dont," *etc.* If time permits have students write a ten minute dialogue and discuss words used incorrectly.

*Tuesday:* Sections 75, 76. Discuss fully use of dictionary and its importance in the English course.

*Wednesday:* Exercises VI, VII. Take up each paragraph. Discuss fully V and VI, especially latter. Require a theme handed in for Thursday on some subject that suits teacher, as My Favorite Magazine.

*Thursday:* Exercises VII, VIII. If time permits, discuss some of the themes handed in and have class criticize. Have students hand in paragraph for Friday, involving as many new words as possible about automobiles, phonographs, or aeroplanes.

*Friday:* Themes returned and discussed further, also paragraphs handed in and discussed.

## FOURTH WEEK

*Specific Aim:* A consideration of present, national, and reputable use, paying especial attention to local trades, sports, and conditions.

## RECITATIONS

*Monday:* Chapter XIII to 3, p. 235. Have students bring up technical words used in trades, sports, *etc.*

First discuss meaning of present, national, and reputable words. Then discuss present words in Section 78 and discuss particularly political words now in use, as progressive, insurgent, stand-patter, initiative, referendum, recall, prohibition, intervention, marines, Huertistas, rebels, snipers, suffragettes. If there is time have pupils discuss some of these as an oral exercise. Next discuss words permissible in poetry.

Then take up Section 79.

a. Localisms: referring to school, as bust, exams., prof., *etc.* Have class bring these out.

b. Technical words. Let each pupil familiar with a trade or sport, banking, groceries, railroading, telegraphs, dry-goods, milliners, farmers, *etc.*, and especially football and baseball, contribute to the discussion.

*Tuesday:* To p. 238.

a. Foreign words. Discuss paragraph and ask for original contributions.

b. Discuss Americanisms, paying particular attention to expressions peculiar to Texas. The class will give a surprising number of these.

Require theme handed in for Wednesday, involving some trade or sport, using as many words peculiar to topic as possible.

*Wednesday:* Sections 80, 82. Impress upon class how language is changing; discuss fully words now in use that formerly were not known or that were not in good standing. Let class contribute. If there is time have a ten-minute theme written in class involving new words.

*Thursday:* Exercise XIII §§I-VIII. Discuss carefully the seven paragraphs. Require class to know meanings of words in IV, and have pupils use them in sentences. Also have each pupil bring to class a paragraph from a newspaper or trade journal involving present technical or new words and have as many read in class as there is time for. Continue this Friday if there is time.

*Friday:* VIII, IX, X. Bring to class other foreign phrases and discuss with class. Make out a list of those every student should be able to recognize on sight (see Standard Dictionary). Add to list in X and let class contribute.

Return and discuss themes.

## READING

Have class purchase about Wednesday, *The Last of the Mohicans*, and assign the Introduction, pp. 7-18,\* for Monday.

If an examination is required during the week, Friday's work can be doubled up with Thursday's and the test given Friday on the month's work.

## (SECOND MONTH)

## FIFTH WEEK

*Specific Aim:* To give the students a lively interest in *The Last of the Mohicans*. Also to acquire the historical setting of the story, to observe Cooper's style, to become familiar with the new words used, and the lessons brought out, and, by no means least, to practice reading aloud. In this last,

\* All page references to the classics refer to the Lake English Classics, published by Scott, Foresman & Co., Chicago.

as much time as possible should be given each day and the students should be called on for the criticism of pronunciation, expression, *etc.* Let the teacher see that the voice is kept up at the commas and down at the semicolons and periods, and that the period pauses are of sufficient length. One of the aims of every English course should be to develop good readers.

As an aid to oral composition, let the students tell the story of the chapters read each day, and besides, in the interest of their critical analysis of the book, let them debate, off hand, any questions developed in the story. For this purpose, the teacher himself must be well up on the points involved, so as to lead and guide the discussions. He should come to class prepared on all such questions as the probability of the plot, do the characters seem well-drawn, do Cora and Alice seem to be real women or merely personifications of impossible virtues, is the movement of the story slow or swift, where does the climax occur, does Cooper use a wide vocabulary, are his descriptions of Nature good, is he lacking in humor, *etc.* And it should not be forgotten, in judging Cooper, that he is a pioneer in American literature, and had to blaze his own trail.

*Monday:* Introduction, pp. 7-18. Lay especial stress on the historical setting of the story, America's condition then, Cooper's acquaintance with the American Indian (9), the Indian character (15-17), geographical setting of the story (18). Let the teacher go over carefully the suggestions for study (11-14).

*Tuesday:* Begin the story, to p. 49. Notice especially how the characters are introduced, and have students tell about these introductions in their own words. Discuss, with the aid of a map, the country described (19-23). Discuss "the person" (26), Heyward, Cora, and Alice, and the Indian runner (28), Hawkeye and Chingachgook (40-42), Uncas (46), Indian skill (48), *etc.*

Require theme for Wednesday on some incident of the story, as the killing of the deer.

*Wednesday:* Read to p. 81. Tell about the joining of the two parties (50), flight of Magua (59), value of prayer (61), love of animals (63), canoe-ride (64), in hiding (67), the cavern (72-73), the cry (78), filial love (80), *etc.*

*Thursday:* Read to p. 114. Tell about the cry (84), wounding of David (87), death of the Indian (91), the fight (93), Indian in the tree (97), loss of the canoe (99), Uncas' faithfulness (103), *etc.*

*Friday:* Read to p. 156. Continue the telling of the incidents, with the primary object of encouraging the students to talk freely.

Discuss and return themes.

## SIXTH WEEK

*Specific Aim:* Let the principal work this week be reading aloud a part of each period, a discussion of words and phrases used, and impromptu debates on the various points brought up, such as a comparison of Alice and Cora, Chingachgook and Uncas, Heyward and Hawkeye, which characters are overdrawn, has Magua any virtues, does Cooper know the Indian, the French character as shown in the book, *etc.* Have one of these topics debated each day.

*Monday:* Read to p. 196. Have the students read aloud, and see that the others in the class are alert to notice mistakes in pronunciation, *etc.* Discuss new words.

Debate some one of the questions indicated above.

*Tuesday:* Read to p. 238. Read aloud and debate.

Have students write a character sketch for Wednesday.

*Wednesday:* Read to p. 276. Continue class work as indicated.

*Thursday:* Read to p. 316.

*Friday:* Read to p. 353. Discuss and return themes.

### SEVENTH WEEK

*Specific Aim:* Conclude reading of *The Last of the Mohicans*, along lines already laid down.

*Monday:* Read to p. 391.

*Tuesday:* Read to p. 416.

Require as a theme for Wednesday, a dialogue between two of the characters.

*Wednesday:* Conclude the reading.

*Thursday:* Discuss the book as a whole, and bring out clearly the reasons why the students like it or do not like it.

*Friday:* Devote the period to the dramatization of some part of the story, along the lines laid down in Simons-Orr, *Dramatization*.

### EIGHTH WEEK

*Specific Aim:* A consideration of Barbarisms, Slang, and Newspaper English, with the idea of giving the students a sense of fitness with regard to them and of discrimination concerning their use. It is useless for the teacher to denounce sweepingly slang and newspaper English. But the student should understand that they should be used sparingly,—never, except where there is a real excuse for them.

*Monday:* To Exercise XIV. Start the lesson with a discussion of the subject as outlined above. The dialogue (249) well states the case against slang as lacking in refinement. A special appeal can be made to the girls on this score. Go over this dialogue and discuss changes. For Sections 84 and 85 bring to class several additional examples from newspapers, especially an account of a ball game.

Supplemental reading. Start the class on *The Spy* and assign them to p. 144 for this week. Talk about it, and interest them in the historical setting, have them read it as they read *The Last of the Mohicans* and tell them to keep in mind a comparison of the two. Discuss the book in class each Friday.

*Tuesday:* Exercise XIV §§ 1-IX. Have class prepare especially V and VI.

Require theme for Wednesday, possibly concerning slang in some way, though it may be best not to ask the class to use it in writing, if you do not want it used in their everyday speech. A good subject would be 11, p. 253, in good language, and have the proprietor come in and continue the conversation with the two. An incident from *The Spy* will do well also.

*Wednesday:* Exercise XIV §§ X-end. Have class bring in newspaper clippings and discuss. Go over X very carefully.

*Thursday:* Discuss and return themes. Give monthly test on *The Last of the Mohicans* and Chapter XIV of Herrick and Damon. Make it a test of composition as well as of facts.

*Friday:* Discuss the first part of *The Spy* along lines of *The Last of the Mohicans*, bringing out comparisons of the two. Let the students do the talking, though the teacher can bring out the finer points. Assign pp. 144-245 for next week.

## (THIRD MONTH)

## NINTH WEEK

**Specific Aim:** An appreciation of poetry, its melody and meaning, aided by a discussion of its theory. The students should be taught practical scansion, until they can scan at sight any ordinary poem. This will prove easy enough to the teacher who first masters it himself. Have the pupils study the introduction, "The Study of Poetry" (v-43), in Palgrave's *The Golden Treasury* of the Lake English Series, and then give them practice in scansion as often as time allows.

**Monday:** Introduction, pp. 13-28. Let the teacher illustrate with other poems in text until students understand feet, measure, rhyme, blank verse, couplet, *etc.* See that they understand that poetry follows definite rules, and that mere rhyme is not poetry.

**Tuesday:** Pages 28-37. Discuss the sonnet, ode, epic, lyric, drama, *etc.* See to it that, during the study of Palgrave, the students can classify the poems read. But do not lose sight of the fact that the chief points about poetry are its beauty and meaning.

Require two paragraphs (Chapter VII, Herrick and Damon) for Wednesday, each about a page and each developing clearly a topic sentence. A few topic sentences can be suggested, as "It was the meanest trick (or funniest sight) I ever saw."

**Wednesday:** Poems I, VII, X, XVI, XVII, XXVI, XL. Tell class a few interesting facts concerning each poet. Discuss with class the lines you and they think most musical, and richest in meaning, as, for instance, lines 10, 11, 12, of XVI, and 1-8, which bring out the condition of the lonely discontented man. In VII discuss if the things promised and these alone would bring happiness to the girl, *etc.*

**Thursday:** Poems XLV, XLIX, LVI, LXXII, LXXV, LXXIX, LXXXIII, LXXXIV. Bring out beauty of ideal in LXXV "The Happy Heart" and LXXIX "The Man of Life Upright" and others, and impress them on the students. Show pupils how these have always been the world's ideals and always will be, and that they must ever have them in mind.

Discuss and return paragraphs.

**Friday:** Discuss the assignment of *The Spy* along lines suggested. Assign to p. 362 for next week.

## TENTH WEEK

**Specific Aim:** Same as preceding week.

**Monday:** Poems XC, XCIV, XCV, XCVI, XCVII, XCVIII, CVII, CIX, CXII, CXV, CXVIII. Comment on the kinds of poems, lyrics, sonnets, *etc.*, also classify as to meaning, poems on death, love, nobility of character, nature, *etc.* Bring out exquisite beauty of song CXV, and lines 3 and 4, 23, 24, 25, and the last stanza of CXVIII.

**Announce today, also, the sixteen poems to be memorized, as follows:**

LXXV, LXXIX, XCIV, XCV, CXV, CXL, CLIV, CLX, CLXXXVII, (first 14 stanzas), CCXVI, CCXXII, CCLIX, CCLX, CCLXII, CCLXXXIX, CCCI.

Require theme for Tuesday of whatever type seems best.

**Tuesday:** CXXVII, CXXXI, CXXXVIII, CXXXIX, CXL, CXLI.

Note such lines as the last four of CXXVII, last two of CXL, *etc.*

*Wednesday:* Milton's "L' Allegro."

Have class look up the mythology, note Milton's wonderful adjustment of the joyous meter to the subject of joy. Show that this poem is the experience of a happy man from dawn till bed-time.

*Thursday:* CLIV, CLV, CLVII, CLVIII, CLX, CLXI, CLXV.

Discuss and return themes.

*Friday:* Discuss with class pp. 246-362 of *The Spy*.

In all of the discussions of *The Spy*, bring out, not only the story, but all questions open for discussion, as indicated for *The Last of the Mohicans*.

Have pupils study carefully pp. 7-11 of the Introduction.

### ELEVENTH WEEK

*Specific Aim:* Same as previous week. See that students can classify all poems read as to structure and meaning, and practice scansion.

*Monday:* Gray's "Elegy," CLXXXVII. Bring out its universal appeal, its note of hope for the obscure man, its dignity, its emphasis on the simple virtues as constituting a well-lived life. Note particularly stanzas 8-18.

*Tuesday:* CLXXVI, CLXXIX, CLXXX, CLXXXI, CLXXXIV, CLXXXV, CXC, CXCI. Require a theme for Wednesday, a little sketch on some obscure hero, "wasting his sweetness on the desert air," but contented to do so.

*Wednesday:* CCII, CCV, CCXII, CCXVI, CCXVII, CCXVIII, CCXX, CCXXII. Pay particular attention to last poem, as a keynote to Wordsworth's philosophy, the influence of God on His creatures as manifested through Nature, His handiwork. Note lines in third, fourth, and last of fifth stanzas. Also note CCXX, as an example of strong feeling, simply expressed.

*Thursday:* CCXXVI, CCXLVII, CCLIX, CCLI, CCLIX, CCLX, CCLXII. Read up on setting of the various historical poems. Study especially CCLX, as a classical example of refined irony (Herrick and Damon p. 497) and protest against War.

*Friday:* Conclude the discussion of *The Spy*, pp. 363-453, considering particularly where the climax occurs, whether the ending is flat or not, which character, male and female, seems most natural, etc. Discuss and return themes.

### TWELFTH WEEK

*Specific Aim:* To conclude the study of *The Golden Treasury*.

*Monday:* CCLXVIII, CCLXIX, CCLXXIV, CCLXXVI, CCLXXIX. Notice the swing of the meter in CCLXXIV and choice of words.

*Tuesday:* CCLXXXVII, CCXCVII. Note exquisite melody of CCLXXXVIII "To a Skylark," as though it were the bird's own song. Require theme for Wednesday, CCLX "After Blenheim," retold by students in prose.

*Wednesday:* CCXCVIII, CCXCIX, CCCIV, CCCXXXVII, CCCXXXVIII. Study especially the last named poem as a further example of Wordsworth's best work. Note especially his doctrine of immortality in fifth stanza, and in the first and second how the poet expands the idea that "heaven lies about us in our infancy." Every line in these three stanzas is a gem.

*Thursday:* Return themes and give a short test, on *The Golden Treasury* and *The Spy*.



*Friday:* Arrange an open session. The following program is merely suggestive:

1. Recitation—"The Burial of Sir John Moore."
2. Debate—*The Spy* is a better book than *The Last of the Mohicans*.
3. Recitation—"Character of a Happy Life."
4. *The Last of the Mohicans*. A dramatization (see Simons-Orr—*Dramatization*).
5. Impromptu three-minute discussions on "slang," by two students.
6. Recitation—"Go, Lovely Rose."

## SECOND THREE MONTHS

### (FOURTH MONTH)

#### THIRTEENTH WEEK

*Specific Aim:* A study in Herrick and Damon, of Improproprieties, to make the students thoroughly familiar with them, so that they will avoid them.

*Monday:* Chap. XV, to Section 88. Have students understand what an impropriety is, and impress on them the necessity of care in the choice of words, that carelessness in this always denotes the loose and vacant mind, and invariably makes a bad impression in society.

Have students learn the meaning of all the verbs given in Section 87 and require them to bring to class written original sentences involving the use of the twelve most important distinctions there given, and have these discussed in class. This is very important, because it is useless for the students to study these things in theory unless they can actually put them into practice.

*Tuesday:* Section 88. Treat in same way as 87, requiring the written work with original examples.

*Wednesday:* Section 89. Treat in same way.

*Thursday:* Sections 90 and 91. Treat in same way.

*Friday:* Section 92. Have the students study carefully these rules, and in class, have them, some at board, illustrate every rule with original sentences.

#### FOURTEENTH WEEK

*Specific Aim:* A continuation of the study of Improproprieties, with as much original work on the part of the students as possible.

*Monday:* Exercise XV, I-IV. Have students know the meaning of all the words, and let them bring twenty sentences written with as many of the words used correctly as possible. Have these read aloud and discussed.

There will be no regular theme for this week.

*Tuesday:* V, VI. Treat in same way as previous lesson.

*Wednesday:* VII-XI. Carefully go over all the sentences, and have students give clear reasons for the changes.

*Thursday:* XII, XIII, XIV. Treat in the same way as the previous lesson. Insist that the students be able to give a distinct meaning for every word.

*Friday:* Give a test on the work of the past two weeks.

Have students bring to class today, Hawthorne's *Twice Told Tales*, and assign in this Monday's lesson.

Have them also buy *The Vicar of Wakefield* for supplemental reading, and assign in it Goldsmith's *Life*, pp. 9-18 (Lake English Classics), and pp. 27-75 for the following week. Talk about it and interest them in it. The teacher

will find in handling the discussion of *The Vicar of Wakefield*, the suggestive questions, pp. 267-272, very helpful. Such points as the following should be noticed: Are the characters life-like? Goldsmith's humor; is the novel too didactic? the differences in the portrayal of the principal and minor characters; do the characters deserve their punishments?

#### FIFTEENTH WEEK

*Specific Aim:* Reading Hawthorne's *Twice Told Tales*, paying especial attention to the stories, *per se*, and getting as much of the author's interpretation of life and his style as the students are ready for.

The class should carefully study pp. 20-33, concerning Hawthorne's literary style, and keep it in mind during the consideration of the *Tales*.

In addition to this, also, the teacher should study Heydrick's *Types of the Short Story*, Scott, Foresman and Co., and acquaint himself thoroughly with the principles of the short story there laid down. He should then make the students acquainted with the types of the short story, and see that they classify each of the *Tales*, as for instance, the "Minister's Black Veil," "The Great Carbuncle," "David Swan," and "Mr. Heidegger's Experiment" as types of apologues, "Wakefield," "The Hollow of the Three Hills," and "Prophetic Pictures" as types of the psychological story, "The Legends of the Province House," "Lady Eleanor's Mantle," "The White Old Maid," *etc.*, as supernatural tales, "The Gray Champion" and "The Ambitious Guest" as stories of dramatic incident, *etc.*

Have the students consider the purpose of the beginning of each story, if the plot is probable, how the story moves, is it interesting, where is the climax, are the characters life-like, and many or few, the setting, is there humor, local color, descriptions of nature, does the author use wide vocabulary, or figures of speech, is the style easy, swift, intense, polished, tame, *etc.*, is the interest maintained to the end, is Hawthorne too didactic, *etc.* All of these principles are explained fully in Heydrick, and no teacher should attempt to handle the *Tales* who is not familiar with them. A study of Heydrick by the class somewhere in the High School course should by all means be made.

Some of the stories should be given in dramatized form, as for example, "David Swan," dramatized by Simons-Orr, p. 74, 2nd year.

*Monday:* Introduction, pp. 9-20. An acquaintance with Hawthorne's life will increase the student's interest in his stories.

*Tuesday:* "The Gray Champion," p. 35, and "The Wedding Knell," p. 55. Study each story as indicated in the introduction to this week's work.

Require theme for Wednesday—a dramatic incident.

*Wednesday:* Stories on pp. 66 and 97.

*Thursday:* Stories on pp. 137 and 152.

*Friday:* Return themes and discuss the week's reading in *The Vicar of Wakefield*. The principles to be discussed concerning the short story, the beginning, the plot, the climax, the setting, characters, style, ending, *etc.*, can be applied to this and other novels; pp. 76-126 for next week.

#### SIXTEENTH WEEK

*Specific Aim:* Same as previous week.

*Monday:* The stories on pp. 162 and 174.

*Tuesday:* The next two stories, pp. 182 and 200. Require a theme for Wednesday—a short story of the supernatural, a ghost story.

*Wednesday:* The next two stories, pp. 218 and 226.

*Thursday:* The stories on pp. 234 and 249.

*Friday:* Give a short test on *Twice Told Tales*. Return themes and discuss the week's assignment in *The Vicar of Wakefield*; pp. 127-197 for next week.

## (FIFTH MONTH)

## SEVENTEENTH WEEK

*Specific Aim:* Same as previous week.

*Monday:* Stories on pp. 264 and 277.

*Tuesday:* Stories on pp. 310 and 343. Theme for Wednesday—a character sketch from one of the *Tales* or *The Vicar of Wakefield*.

*Wednesday:* Stories on pp. 364 and 386.

*Thursday:* Stories on pp. 393 and 414.

*Friday:* Discuss the week's reading in *The Vicar of Wakefield*; p. 198 to end for next week.

## EIGHTEENTH WEEK

*Specific Aim:* To complete the consideration of Hawthorne's *Tales* and the *Vicar of Wakefield*.

*Monday:* Story on p. 414. Discuss themes of previous week, and return.

*Tuesday:* Stories, pp. 505 and 531. A theme for this week on subject as desired.

*Wednesday:* A general discussion of *Twice Told Tales*, classifying them, and bringing out chiefly which story was liked best and least by each student, and why.

*Thursday:* Conclude the consideration of *The Vicar of Wakefield*.

See Simons-Orr for the dramatization of a part of the story.

*Friday:* Devote to a test, based on *Twice Told Tales* and *The Vicar of Wakefield*.

## NINETEENTH WEEK

*Specific Aim:* To make a study of words, with special regard to their number.

*Monday:* Chapter XVI, to Exercise XVI. Let the teacher in addition to those given in the lesson, bring to class other examples.

Discuss and return themes of previous week.

Require for Tuesday, the example given in Section 95, rewritten and brought to class.

*Tuesday:* Discuss the themes brought in.

*Wednesday:* Exercise XVI. Have students give a reason for every change.

For Thursday have No. 11, p. 280, rewritten.

*Thursday:* Discuss the themes brought in. For Friday have all or part of No. 12 rewritten.

*Friday:* Discuss the written work.

Have students obtain Dickens's *A Tale of Two Cities* (Lake English Classics), for supplemental reading, and assign Introduction and to page 109 for the following week. In the reading of *A Tale of Two Cities*, it will be well for the teacher to study the introduction, pp. 31-43, for an understanding of the problems which the story presents. Notice the historical setting of the novel, although the characters themselves are not historical personages, how life-like

those characters are, the highly dramatic plot, the effective contrasts presented, Dickens's love for theatrical effects which creeps out occasionally, his use of catch-phrases to suggest the dominant tone of the emotions, etc.

### TWENTIETH WEEK

*Specific Aim:* A continuation of the study of the number of words.

*Monday:* Chapter XVII, to Section 97. Bring out reasons for every change. Have first selection on p. 282 rewritten for Tuesday.

*Tuesday:* Discuss themes, having some read and some written at the board. Have 1, p. 282, rewritten for Wednesday.

*Wednesday:* To p. 290. Discuss themes. Also discuss the new words which the class has acquired during the year. Have students read an Uncle Remus story for the unusual use of words.

*Thursday:* A test on the work of the past two weeks.

*Friday:* Discuss *A Tale of Two Cities* as outlined above. See that the students understand the historical setting; pp. 108-203 for next week.

### (SIXTH MONTH)

### TWENTY-FIRST WEEK

*Specific Aim:* Same as for previous week.

*Monday:* pp. 290-292.

*Tuesday:* p. 293, Exercise XVII. Have three of the paragraphs brought to class rewritten and discussed.

*Wednesday:* III and IV, p. 294. See that the newspaper requirement is fulfilled.

*Thursday:* Have students clip an incident from a newspaper and rewrite it, bringing both to class. Discuss.

*Friday:* Discussion of *A Tale of Two Cities*. pp. 204-303 for next week.

### TWENTY-SECOND WEEK

*Specific Aim:* Continuation of the study of Chapter XVII.

*Monday:* No. V, p. 295. Have a ten-minute theme written in class, involving as many of these words as possible. See that the students know all the meanings.

*Tuesday:* No. VI. Have class bring some of these groups, possibly five, to class used in original sentences.

*Wednesday:* VII. Insist on oral original examples, involving the use of these and their synonyms.

*Thursday:* Finish Chapter XVII.

*Friday:* Give a test on the past two weeks' work in Herrick and Damon. Discuss supplemental reading if there is time. Assign pp. 304-401 for next week.

Have the pupils bring to class today, *Julius Caesar*, for assignment of lesson.

### TWENTY-THIRD WEEK

*Specific Aim:* The study of *Julius Caesar*.

In taking up this play, the teacher should study the method used in developing *The Merchant of Venice* in the first year's work, and take up *Julius Caesar*

along the same lines. Study carefully the Introduction to the text, pp. 11-42 (Lake English Classics), so as to understand thoroughly in the beginning the problems the play presents. Note the discussion of the meter, p. 33.

*Monday:* *Julius Caesar* to p. 84. Require a narrative theme for Tuesday on the incident of the swimming of the Tiber by Cassius and Caesar.

*Tuesday:* Continue to page 84 the reading, for the story's sake.

*Wednesday:* Conclude the first reading.

*Thursday:* Act I, to p. 57.

Begin now the more intensive study of the play, with regard to the beauty of the lines, character development, the meaning of the various passages, etc. Notice how the characters are introduced and for what purpose, as for instance, the soothsayer to bring out Caesar's haughtiness, the materialism and idealism of the Roman character as exemplified respectively in Cassius and Brutus, the ghost to symbolize the spirit of Caesar, etc. Note the climax and the ascension to and descension from it, etc. Note particularly the beauty of the lines in the scenes between Brutus and Cassius, Act I, Scene ii, and Act IV, Scene iii; between Brutus and Portia, Act II, Scene i; between Brutus and Lucius, Act IV, Scene iii, etc.

*Friday:* Discuss the week's reading in *A Tale of Two Cities*, and assign pp. 401-513 for next week. Discuss and return themes.

## TWENTY-FOURTH WEEK

*Specific Aim:* To continue the more intensive study of the drama.

Among the topics to be discussed are a comparison of Portia and Calpurnia, and also of Portia with the Portia of *The Merchant of Venice*, Brutus's justification for killing Caesar, his faults and virtues, as well as those of Cassius, a comparison of the two orations, the climax of the play, etc.

*Monday:* Complete Act I.

*Tuesday:* Act II to p. 84. Consider chiefly the beauty of the scene between Brutus and Portia. Have this dialogue rewritten for Wednesday's theme.

*Wednesday:* Complete Act II.

*Thursday:* Complete the discussion of *A Tale of Two Cities*. Discuss and return themes.

*Friday:* Arrange an open session. The following program is merely suggestive:

1. Recitation—"The Daffodils."
2. "David Swan"—A dramatization (see Simons-Orr).
3. Scene from *The Vicar of Wakefield* (see Simons-Orr).
4. Two or three impromptu three-minute talks by any of the students on any subject connected with *A Tale of Two Cities*.
5. A Recitation—"After Blenheim."

## THIRD THREE MONTHS

### (SEVENTH MONTH)

## TWENTY-FIFTH WEEK

*Specific Aim:* Continue the intensive study of *Julius Caesar*.

*Monday:* Act III, to p. 107. Consider the sincerity of Mark Antony's love for Caesar, and discuss Caesar's death as the climax of the play.

*Tuesday:* Complete Act III. See that the students appreciate the wonderful skill with which Antony sways his auditors. Require for Wednesday a character-sketch from *Julius Caesar*.

*Wednesday:* Act IV. to p. 131. Consider the fairness of Brutus's treatment of Cassius in Scene iii., and discuss the characters of the two as here displayed.

*Thursday:* Complete Act IV.

Note the way the spirit of Caesar influences the development of the plot, how, though dead, his spirit lives on.

*Friday:* Discuss and return the themes, and catch up with the assignments in *Julius Caesar*, if behind.

#### TWENTY-SIXTH WEEK

*Specific Aim:* To conclude the study of *Julius Caesar* and begin the study of the choice of words in Herrick and Damon.

*Monday:* Act V. to p. 153. Discuss the death of Cassius, and later the death of Brutus.

*Tuesday:* Complete Act V. Discuss the play as a whole and develop the opinions of the students concerning it.

*Wednesday:* Devote to a test on *Julius Caesar*.

*Thursday:* Chapter XVIII. in Herrick and Damon to p. 303. Have the students bring to class Friday, at least one example each of a newspaper article in which the wording is not appropriate, and have them rewrite it and improve on it.

*Friday:* Discuss the clippings in the original and rewritten forms.

Have the class buy *Ivanhoe*, and assign Biographical Sketch, pp. 17-24, and the text to p. 102 (Lake English Classics), for next week.

The teacher should study pp. 24-35 of the Introduction for a critical appreciation of *Ivanhoe* and conduct the class discussions so as to bring up the points there raised and explained.

See that the historical setting of the story is clear in the minds of the students, and, for that purpose, discuss fully with them the conditions in England in the days of King Richard and King John. Note that Scott's chief purpose, however, is not one of instruction, but chiefly pleasure in the *story*. Notice the introduction of the characters, and the parts they play, their classification as Saxon, Norman, and characters with whom we sympathize, the latter *Ivanhoe*, Rowena, Richard, Rebecca, and Isaac. Discuss the climax, whether the narrative is brisk or halting, the choice of words, descriptions of Nature, *etc.*

#### TWENTY-SEVENTH WEEK

*Specific Aim:* To continue the study of the choice of words, in Chapter XVIII.

*Monday:* pp. 303-306—Discuss the value of using the right word in the right place,—the use of simple, instead of grandiloquent language, *etc.*

*Tuesday:* Section 106, to 4, p. 312.

Take up connotation, triteness, and concrete as opposed to abstract words. and illustrate with original examples.

*Wednesday:* To IV., p. 317. Show the use and the abuse of figures of speech. Take up especially II. and III., in Exercise XVIII., and have reasons given for every statement.

*Thursday:* IV., Exercise XVIII.

Have these selections brought to class rewritten, and discuss every change.

*Friday:* Take up the discussion of *Ivanhoe*, as suggested. Assign pp. 102-197 for next week.

#### TWENTY-EIGHTH WEEK

*Specific Aim:* To conclude the consideration of the choice of words.

*Monday:* V., Exercise XVIII. Have class rewrite the first selection and discuss fully the accuracy of the choice of words in the second.

*Tuesday:* VI. and VII. Have a paragraph handed in on one of the words in VI. Discuss in class the changes to be made in VII.

*Wednesday:* VIII. and IX., and, in addition, Appendix A, pp. 493-97. Go over the selections presented and see that there are clear reasons for the changes.

*Thursday:* X. and XI. Have the paragraph brought into class rewritten. Require a short test on the past two weeks' work.

*Friday:* Take up *Ivanhoe*. Assign pp. 197-298 for the following week.

#### (EIGHTH MONTH)

#### TWENTY-NINTH WEEK

*Specific Aim:* The study of Unity in the sentence, Chapter XIX.

*Monday:* Chapter XIX., to Exercise XIX.

Take up carefully the sentences quoted and discuss others if time permits. Have members of the class give original sentences and the others criticize.

*Tuesday:* Exercise XIX., to §V. Notice II. especially, and carefully rewrite IV.

*Wednesday:* V., VI., VII., to 4. Bring all the selections to class rewritten. Have some read aloud, and discuss the changes.

*Thursday:* Complete VII. Rewrite these and other faulty sentences if time permits. Impress strongly on the students the value of Unity.

*Friday:* Take up *Ivanhoe* and assign pp. 299-404 for next week.

#### THIRTIETH WEEK

*Specific Aim:* The study of Coherence in the sentence Chapter XX.

*Monday:* Chapter XX., to Section 114. Impress value of clearness in construction, especially in business letters. If time permits bring to class other examples of ambiguity and discuss.

*Tuesday:* To Exercise XX., §III. See that students thoroughly understand parallelisms, value of connectives, parenthetical expressions, etc.

*Wednesday:* III. to IX. Have the sentences in III. brought to class rewritten. Recast VI. and VII. in class, with reasons.

*Thursday:* IX. Have ten of these sentences brought rewritten, and rewrite the others in class after a discussion.

*Friday:* Discuss *Ivanhoe* as outlined. Assign pp. 405-508 for next week.

#### THIRTY-FIRST WEEK

*Specific Aim:* The study of Variety and Emphasis in the Sentence, Chapter XXI.

*Monday:* Chapter XXI., to Section 121. Notice particularly the added charm in the second selection of Section 118, due to the variety of sentences used, and the various illustrations in Section 120.

*Tuesday:* To Exercise XXI. See that the students are able to give any number of original examples of loose and periodic sentences, until the distinction is plain to all.

*Wednesday:* To VI., p. 363. Have the sentences in III. brought to class written. Study carefully II. and other selections if time permits.

*Thursday:* VI. and VII. Have the sentences in VII. rewritten, and, if time allows, point out types of sentences in some other selection.

*Friday:* VIII. and IX. Rewrite XVIII. and discuss both VIII. and IX. thoroughly in class. If time allows also take up X. Omit the discussion of *Ivanhoe* this week, but assign the remainder of the book for the following week.

### THIRTY-SECOND WEEK

*Specific Aim:* The study of the structure of the paragraph Chapter XXII.

*Monday:* Chapter XXII., to Section 126. The teacher can not do better than to go over the selections presented in the text and see that the students see clearly the differences between the good and the bad paragraphs as regards unity.

*Tuesday:* To Section 128.

Have the paragraphs given in Section 126, as illustrating coherence in the paragraph composed as in Monday's lesson.

*Wednesday:* To Exercise XXII. Compare again these paragraphs for an understanding of emphasis.

*Thursday:*

Conclude the consideration of *Ivanhoe*, and take up the book as a whole, as well as the last assignment, unless others have been found more suitable. The questions for discussion on *Ivanhoe* given at the beginning of the reading will prove helpful, and should be considered by class.

*Friday:* Devote to a test on *Ivanhoe* and the work in the Rhetoric of the past four weeks.

### (NINTH MONTH)

### THIRTY-THIRD WEEK

*Specific Aim:* Continue the study of the structure of the paragraph.

*Monday:* Exercise XXII., to §V. Rewrite the paragraph indicated in III., and bring to class the paragraphs as directed in IV.

*Tuesday:* V. Have the class rewrite 3 and 4, and note whether or not the other paragraphs possess unity.

*Wednesday:* VI., VII., VIII. See that the paragraphs in VI. and VII. are written, and read some of them in class and discuss. This lesson is a very important one.

*Thursday:* IX. and X. See that the students appreciate the coherence of the paragraphs in IX., and have them rewrite one of those in X.

*Friday:* XI. and XII. Follow carefully the directions in XI., and see that the paragraphs in XII. are rewritten. The question of proportion in all things is important, and not the least so in the paragraph.



## THIRTY-FOURTH WEEK

*Specific Aim:* Conclude Chapter XXII, and begin the study of Structure in the Whole Composition, Chapter XXIII.

*Monday:* Exercise XXII., §§XIII and XIV. Study these paragraphs carefully for their emphasis or lack of it. Have 2, p. 391, rewritten and read and discussed in class.

*Tuesday:* Chapter XXIII., to Section 133. Go over these selections carefully, and have 1, p. 398, rewritten. Also take time to discuss number 2, p. 399.

*Wednesday:* Sections 133 and 134. Take the selections up as you come to them and have the students criticize and give reasons for any changes made.

*Thursday:* To Exercise XVIII. Discuss the principles and selections as they are given in the text.

*Friday:* Exercise XXIII. to §VI. Take up particularly the two selections specified in V., and let the students do the talking.

## THIRTY-FIFTH WEEK

*Specific Aim:* Continue the study of Structure in the Whole Composition.

*Monday:* VI. and VII. Have each member of the class bring an outline to class, and have some of these outlines written on the board and discussed.

*Tuesday:* VIII. and IX. Have number 1, p. 417, rewritten, and discuss the others in class.

*Wednesday:* X. and XI. Discuss X. in class and have XI. written, as indicated.

*Thursday:* XII. This is very important. See that each student is able to do this. Have the themes discussed in class.

*Friday:* XIII.-XVIII. Insist on a careful study of this lesson by the class, as it is important that pupils should be able to answer the questions.

## THIRTY-SIXTH WEEK

*Specific Aim:* To complete Chapter XXIII.

*Monday:* XIX. to XXIII. Have number 2 rewritten, and see that the other selections are carefully studied.

*Tuesday:* XX. and XXI. Have the paragraph in XX. written and brought to class, and XXI. also, if time allows. In either case, XXI. should be gone over in class.

*Wednesday:* Complete Exercise XXII. The remainder of the period should be used in reviewing the chapter.

*Thursday:* Devote this day to a review of the text as a whole, especially the work of the past few weeks.

*Friday:* A final test, and make it chiefly a test in general ability to compose fairly good English, rather than a test of the memories of the students as to facts.



## INTRODUCTION TO THE THIRD YEAR'S WORK

The third year of the High School course in English is given to the completion of the work in Herrick and Damon's *New Composition and Rhetoric* and a study of American Literature, based on some good text, such as Newcomer's *American Literature*, which is made the basis of the work in this Manual, together with the study of as many classics in American literature as there is time for.

When the student has reached the third year of the High School he ought to be familiar with the technique of sentences and paragraphs since this phase of rhetoric was studied thoroughly in the first two years' work. For that reason he has now reached the point where he is better able to appreciate the theme in its entire form. Hence the discussion on the composition as a whole, given in Herrick and Damon, pp. 426 ff., is peculiarly applicable. This discussion of Narration, Description, Exposition, and Argumentation covers the ground thoroughly, and will give the student an excellent idea of the different classifications of themes. However, it should be borne in mind that this treatment, as well as all the other discussions found in Herrick and Damon, is to be used by the instructor merely as a help in teaching the students to write. Only by practice can the students learn to write. No amount of technical discussion of narration and description, unaccompanied by plenty of writing, will enable the students to produce better narrations and descriptions, which is the chief aim of any composition course. The teacher, therefore, should always remember that the textbook is the guide-post and that the students must themselves follow the path, with pen and paper, doing the actual work. The test of the students' proficiency should not be their accuracy in remembering any particular statement of the textbook, but their power to write good Narrations, Descriptions, Expositions, or Arguments, as the case may be. The boy or girl who can do this knows a great deal more that is worth while than the one who is able to memorize facts.

For practical purposes, too, the teacher should see that the student, at this period in his development, as well as in the first two years of the course, expresses himself smoothly and naturally. If the teacher is sarcastic and delights in finding fault with the themes, covering them with corrections, the student will quickly lose his freedom of style, and will write in a constrained manner. The teacher should encourage always, and should remember that even a third-year student is, after all, merely a child, and that he will be showing progress if he writes reasonably well at the end of his fourth year.

In addition to the work in composition and rhetoric, a study of American literature, based on a good text such as Newcomer's *American Literature*,

should be made. It is very important that every student should know about the literature of his own country. Here, too, the teacher must keep in mind that the text should be used only to guide the students in their actual study of American literature by giving them an acquaintance with the authors whose work they are to read, and so interesting them in that work. Do not forget that "the proper study of mankind is man." The proper way to study any literature is to *read that literature*, not merely to *read about it*. Reading about Poe's "The Raven" or "The Gold Bug" or Hawthorne's *The House of the Seven Gables* is not nearly so important as actually reading the poem or stories. As has been said before, the text should be used merely as a guide, and most of the time should be devoted to the reading of the selections themselves.\*

Again, the teacher should ever keep in his mind the ideal that the school should prepare for life, and nowhere is this more necessary than in the English work. And it is especially important that the English reading be so conducted that it will give the students a love for good literature that will remain with them after they leave school. Part of the time should be devoted to the best modern books. Some of these give us a clear idea of American history (as Page's *Red Rock*), some a more vivid picture of American life (as Bacher's *Dr. and I*), while others deal with present day problems (as Herrick's *The Real World* or Wharton's *The Fruit of the Tree*). The students, becoming interested in books like these, will acquire discrimination and will avoid novels of no value.

The best plan to follow with this supplemental reading is to assign, say, six of these books for reading during the year. Then, instead of discussing them in class, have the students report on each book (in writing) as to the plot and their opinion of the book. This can be done safely with third-year pupils. Among the books that are suitable for reading in this way are *The Gentleman From Indiana*, *The Choir Invisible*, *The Little Shepherd of Kingdom Come*, *The Trail of the Lonesome Pine*, *The Hon. Peter Stirling*, *The Call of the Wild*, *Kennedy Square*, *The Romance of an Old Fashioned Gentleman*, and *Richard Carvel*.

As in the other years of the entire school course, some time should be devoted to memorizing worth-while poems. A list of these is given elsewhere, and it is urged that the teacher insist on this part of the work.

In these ways, by having the students actually write, read, and memorize poetry gems, the teacher will enrich the minds of his students and help them to appreciate the life of the spirit, without which we are "as the beasts of the field."

\* The pupils should be called on frequently to dramatize parts of certain books. Simons-Orr's *Dramatization* (Scott, Foresman & Co.) will give valuable suggestions along this line.

## THE THIRD YEAR BY WEEKS

### FIRST THREE MONTHS

#### (FIRST MONTH)

##### FIRST WEEK

*Specific Aim:* Review of past year's work.

This review, while necessarily hurried, should give the class a general survey of the past year's work, so as to make the third year's assignments, in fact as well as in theory, a continuation of the work of the second year. In this particular instance, too, it will serve to freshen the student's grasp of important facts concerning the word, sentence, and paragraph.

Owing to the fact that part of the opening week is lost because of the time required for the school organization, work is outlined only for Wednesday, Thursday, and Friday.

*Wednesday:* Chapter XVI. Go over the examples given carefully, and take up in class, particularly, Exercise XVI.

*Thursday:* Chapter XVII. Discuss, chiefly, the value of reading in enlarging the student's vocabulary, and inspire the class to read during the present year. Talk about the supplemental reading from American authors. Also discuss the use of the dictionary, and the examples given in the chapter.

*Friday:* Chapter XVIII. Consider, particularly, newspaper diction, and talk about the value of careful reading of the daily papers. Discuss Exercise XVIII, and be sure to let the students do the talking.

Assign, for supplemental reading, some good edition of Dana's *Two Years Before the Mast*, such as the Lake edition. If Franklin's *Autobiography* or *The Sketch Book* has been previously read, substitute *Two Years Before the Mast* for it as regular class work. If the latter is read as here intended, as supplemental reading, assign one-fifth of the book for each installment. Note the simple style, vivid descriptions, occasional humor, and fine moral tone.

##### SECOND WEEK

*Specific Aim:* To conclude the review of the second year's work.

*Monday:* Chapter XIX. Have the class bring in rewritten, the selections given on pp. 332-334, assigning the selections to different groups, and have these read and discussed in class.

*Tuesday:* Chapter XX. Discuss the value of coherence in life as well as in English work. Assign for rewriting the selections in Exercise XX, as in Monday's lesson.

*Wednesday:* Chapter XXI. Point out the value of variety and emphasis. Have each student bring to class six original loose and six periodic sentences. Discuss these in class and take up the selections given in the text, if time permits.

*Thursday:* Chapter XXII. Discuss as many of the selections as there is time for. See that the students appreciate the importance of unity, coherence, proportion, and emphasis in the paragraph.

*Friday:* Chapter XXIII. Bring out clearly the fact that the structure of the paragraph and the structure of the whole composition are essentially the same, and the importance of emphasis, etc., in both. Study the selections given.

Discuss the first part of *Two Years Before the Mast*.

### THIRD WEEK

*Specific Aim:* To study the different kinds of composition, along the lines laid down in Herrick and Damon, *New Composition and Rhetoric*, pp. 427 ff.

The review of the preceding chapter will have brought out the fact that every composition must have unity, coherence, proportion, and emphasis. Now, the student is brought to realize that there are different *kinds* of composition, according to the elements of description, narration, exposition, and argumentation that predominate in them. But it must be borne clearly in mind by the teacher, and impressed on the students, that almost never does any composition include only *one* of these four elements—that generally two or even three are present in any given composition, and that the name of the composition is then taken from the predominant element. For instance, in almost every narration there is some description, and possibly exposition and argumentation as well. Seldom is a description written without some narration. In fact it is sometimes difficult to classify a composition because no one element stands out as predominant.

*Monday:* Chapter XXIV to Section 140. See that the students understand what a description is. Bring to class and read to them as many examples of good description as time will permit. In every case, try to interest the students in the books from which you have read.

*Tuesday:* To Exercise XXIV. Have either the first selection on page 433 brought to class rewritten, or better still, have an original paragraph of a moonlight scene brought in. Read and discuss these, and, if there is time, read from books other descriptions.

*Wednesday:* Exercise XXIV to Section V. Study the selections carefully, and, if time permits, read other descriptions to the class, as indicated. The importance of this reading cannot be overestimated.

*Thursday:* Section V. Have the class bring in this selection rewritten, and discuss carefully. If there is sufficient time, have a ten minute paragraph written in class.

*Friday:* Have a short description from one of the subjects on page 440 brought in rewritten, and handed in to be corrected and returned the following week. Then devote the period to reading other descriptions and interesting the students in the books. Among the descriptions that may be chosen from American authors are the moonlight scene from *The Choir Invisible*, the circus in *The Gentleman From Indiana*, the funeral or the canyon in *The Sky Pilot*, Maule's well in *The House of the Seven Gables*, the tarn in *The Fall of the House of Usher*, or the characters from any good novel or short story.

Discuss the second part of *Two Years Before the Mast*.

## FOURTH WEEK

*Specific Aim:* To conclude the study of description.

*Monday:* Exercise XXIV, VI and VII. Study these carefully and have a ten minute description written in class.

*Tuesday:* Chapter VIII. Have these selections brought to class re-written. Have them read and discussed.

*Wednesday:* Call for a theme to be handed in on one of the subjects on page 440. Read aloud and discuss in class.

*Thursday:* The same as for Wednesday, using another of the subjects. Remember that frequent writing is necessary.

*Friday:* Discuss and return themes handed in, or at least some of them. A good exercise during this week would be extemporaneous descriptions by members of the class, on such subjects as are given in the text.

Discuss *Two Years Before the Mast*.

## (SECOND MONTH)

## FIFTH WEEK

*Specific Aim:* The study of Narration.

Be sure that the students understand the chief differences between Description and Narration, but impress upon them the fact that rarely do we find one without some traces of the other. The general scheme in studying Narration should be the same as for Description, namely, studying and rewriting, if necessary, the selections given in Chapter XXV, reading to the class other narrations, and having the students themselves frequently write.

*Monday:* Chapter XXV, to Section 145. Go over these selections carefully. Read other narratives if possible.

*Tuesday:* To Section 147. Discuss climax and the point of view, and read selections from at least two of the novels mentioned, as usual with the idea of interesting the students to read the entire story.

*Wednesday:* Section 147. Discuss the short story as a whole and point out its growing importance as a distinct form of prose. Base your discussion on the Introduction to *Twice Told Tales* (Lake Classic Series), and also Heydrick's *Types of the Short Story*. Read to the class some good short story, for example, one by Bret Harte, and assign, for Thursday, a short story to be read from some good writer in the current magazines, for example, Mary Stewart Cutting, Booth Tarkington, Maude Radford Warren or one of the baseball stories of Charles Van Loan.

*Thursday:* The stories that were read should be told by the students, or one should be read to them.

*Friday:* Have a short narration on one of the subjects on page 455 handed in and read a good current story to the class. By reading aloud and commenting upon some inferior story, teach pupils to discriminate between the good and bad in current short story writing. Show that a short story, to be good, must have a unified plot, vivid descriptions, an action terse and direct in movement, a dialogue snappy and natural, without exaggeration of pathos, sentimentality, or excitement.

Discuss *Two Years Before the Mast*.

## SIXTH WEEK

*Specific Aim:* To continue the study of Narration.

*Monday:* Exercise XXV, to VI. If there is time, read other selections.

*Tuesday:* To X. Have IX rewritten. Discuss the changes, asking the students why they were made.

*Wednesday:* X and XI. Have XI brought to class written, using one of the subjects in XIII. Have themes read and discussed. Also read to the class a good example of newspaper narrative.

*Thursday:* XIV and XV. Discuss the synopsis of a story, and have each student bring in two, as suggested in XV.

*Friday:* Discuss and return themes. Read a good story, if time permits. Conclude the discussion of *Two Years Before the Mast*.

## SEVENTH WEEK

*Specific Aim:* To conclude the study of Narration and begin that of Exposition.

*Monday:* Have the first two selections of XVII, Exercise XXV handed in rewritten. Have these read aloud and let the students tell why the changes were made.

*Tuesday:* Take up in the same way the last two selections. Have a ten-minute narration written in class and a longer one assigned as the lesson for Wednesday, to be handed in.

*Wednesday:* Discuss the themes handed in.

*Thursday:* Chapter XXVI, to Section 15. Study carefully the two selections given, and read others if there is time.

*Friday:* To Exercise XXVI. Pay especial attention to the question of honesty in giving credit for borrowed material. Return corrected the themes handed in on Wednesday.

Assign as supplemental reading for next week, and as preparation for the coming study of argumentation, the Lake edition of the *Orations of Washington, Webster and Lincoln*.

## EIGHTH WEEK

*Specific Aim:* To continue the study of Exposition.

*Monday:* Exercise XXVI to IV. Discuss carefully the differences of the two selections given in I, and show how mere definition seldom suffices to explain any object or subject, and how necessary other forms of composition are in Exposition.

*Tuesday:* IV, V, and VI. Have a short exposition brought in written as pointed out in IV. See that the faults in VI are clearly understood.

*Wednesday:* VII and VIII. Have VIII brought to class rewritten. Discuss the changes made and read some good examples.

*Thursday:* Call for today an exposition involving chronological order, such as the "Story of Cotton," from the planting, through the gin.

*Friday:* Devote Friday to a test on the past eight weeks' work.

Discuss the oration, beginning on p. 35.



## (THIRD MONTH)

## NINTH WEEK

*Specific Aim:* To conclude the study of Exposition.

*Monday:* Have handed in for Monday another exposition involving some actual experience, as "Baking Bread" for the girls and "Planting a Garden" for the boys.

*Tuesday:* Exercise XXVI, IX, X, and XI. Go over these selections carefully and, if there is time, discuss the use and value of the outline.

*Wednesday:* XII. Have these brought to class written out, and have some of them put on the board, and discussed.

*Thursday:* XIII. The students should come to class prepared to discuss every change. If there is any time left over, spend it discussing outlines. Have one written in class if possible.

*Friday:* Discuss and return the themes handed in Monday.

Discuss the oration, p. 56.

## TENTH WEEK

*Specific Aim:* The study of Argumentation. The consideration of this subject will be especially apropos if there is a debating society in the school; if there is none, this will be a good occasion to organize one.

*Monday:* Chapter XXVII, to 2, page 479. Give the students a clear idea of what proof and argument are, and impress on them the necessity of organizing their ideas in an orderly manner in preparing briefs.

*Tuesday:* To Exercise XXVII. Develop in class, asking the students to help, a brief for Manual Training similar to the one for Domestic Science.

*Wednesday:* Exercise XXVII, I and II. If nothing more is done with II, have the students write out, as a preparation for the lesson, three arguments for, and three against, four of the propositions named. Develop these in class, using the blackboard.

*Thursday:* III and IV. Have the arguments sketched for three of the questions mentioned in III, and develop, using the blackboard. Criticize carefully the arguments in IV. The wide-awake teacher will conduct the discussions so as to really interest the students in these questions. Most of them ought to be debated in the debating club, and some in class.

*Friday:* Assign a debate on the question of the desirability of a college education or the question of woman suffrage, for Friday. Have half the class prepare the affirmative and half the negative arguments, and choose three speakers to represent each side.

Discuss the oration, p. 75.

## ELEVENTH WEEK

*Specific Aim:* To conclude the study of Argumentation.

*Monday:* Exercise XXVII, V-VII. Discuss fully the question of the income tax and the college diploma. Have the students discuss the arguments presented, and give their own views. Talk to them about the income tax in other countries, etc.

*Tuesday:* VIII and IX. Have the students bring to class, written, the arguments for and against two of the propositions mentioned. Debate the question of moving pictures, if time allows.

*Wednesday:* X. Have the briefs brought to class written, and discuss them. Let one or two be written on the blackboard.

*Thursday:* Have a brief brought in on one of the questions mentioned in XIV. Let these be discussed as on the previous day.

It cannot be too fully impressed on the teacher that these lessons on current topics should be conducted, chiefly, with the aim of interesting the students in the questions. Urge them to read the newspapers for views presented there on these topics. No High School course is worth while that does not help to make of the students better citizens, and nothing will help to make them such as an interest in current questions, and the teacher should take steps to see that this interest is developed at every opportunity.

*Friday:* Devote Friday to a test on the work of the past three weeks. Discuss the oration, p. 130.

#### TWELFTH WEEK

*Specific Aim:* Practical drill in Argumentation, along the lines laid down in the work of the preceding two weeks.

For each of the days of this week assign a question of timely interest and require half of the class to write a brief of the arguments for and the other half a brief of the arguments against the proposition. Then, as already suggested, choose three speakers from each side and let them debate the question in class for thirty minutes. Devote the other fifteen minutes to a discussion by the rest of the class of the merits of the arguments presented. Have the briefs handed in at the beginning of the period, and let the speaking all be extemporaneous.

Here are some of the questions that can be debated during the week, and those that seem best can be chosen by each teacher:

The Boy Scout Movement, Increased Expenditure for the Army and Navy, A Curfew Law, The Value of Moving Pictures, The Income Tax, Football, Immigration, Capital Punishment, Woman Suffrage, and Compulsory Education.

The students should be urged to get their facts wherever available, from books, newspapers, magazines, well-informed persons, etc.

Discuss the orations, pp. 143-148.

#### SECOND THREE MONTHS

##### (FOURTH MONTH)

#### THIRTEENTH WEEK

*Specific Aim:* To study the beginnings of American literature.

In presenting the literature of America before 1800 the teacher should impress on the class that this period is interesting chiefly as illustrating the development of the art and that, with the exception of Franklin's *Autobiography* and a few political speeches of the Revolutionary period, there was little worth-while literature produced at this time.

**Monday:** The Introduction and Chapter I to Poetry, page 22.\* Discuss the social conditions in America at this time and impress on the students why, under such unsettled conditions as then existed, literature could not be produced.

**Tuesday:** To Chapter II. The dominant idea here is that literature reflects the life of the people and that because religion was the chief concern of the people at that time, religious literature, almost exclusively, was produced.

Have a theme handed in for Wednesday, concerning the social or religious life of the colonies, such as An Indian Attack, Clearing a Field, Going to Church, etc.

**Wednesday:** Chapter II. See that the students appreciate Franklin's pioneer activities and the many-sidedness of his career.

**Thursday:** Chapter III, paying particular attention to oratory and political prose. Connect this chapter with Revolutionary History. Read to the class Patrick Henry's speech.

**Friday:** Conclude Chapter III if unfinished. Discuss and return themes. Have class bring Franklin's *Autobiography* to class and assign the Introduction, pages 1-24 (Lake English Classics), for Monday, comparing it with the treatment given in Newcomer.

#### FOURTEENTH WEEK

**Specific Aim:** A study of Franklin's *Autobiography*. If the *Autobiography* has been read during the first year, substitute Dana's *Two Years Before the Mast*. This also applies to *The Sketch Book*, to be read later.

In studying the *Autobiography*, note particularly the simplicity of the style and its deep moral purpose. Have the story told in the student's own words.

**Monday:** The Introduction.

**Tuesday:** Pages 29-44.† Have the story told in the words of the students. Let them read aloud and let the class make the corrections.

**Wednesday:** Have the pupils prepare a composition, telling the story of the wharf and salt-marsh as if they had been present.

**Wednesday:** Pages 44-59. Discuss particularly Franklin's method for improving his style and impress the lesson that genius is the capacity for work. Have stories told by class and read aloud.

**Thursday:** Pages 59-74. Let the story be told of Franklin's arrival in Philadelphia and his first experiences there.

**Friday:** Discuss and return themes. Have some read aloud, others put on the board if time allows.

#### FIFTEENTH WEEK

**Specific Aim:** To continue the study of Franklin's *Autobiography*.

**Monday:** Pages 74-89. Discuss Franklin's efforts at self-improvement and his trip to England.

\*All page references in the study of American literature are to Newcomer's *American Literature*, Scott, Foresman & Co.

†All page references to classics refer to the Lake English Edition, Scott, Foresman & Co.

*Tuesday:* Pages 89-105. The moral questions discussed in this lesson concerning drinking and the others that come up from page to page can be impressed on the students by the conscientious teacher. These impressions should be made in an incidental way, however, rather than by direct sermonizing. Have a theme written for Wednesday on one of the characters or incidents of the book.

*Wednesday:* Pages 105-120. Discuss the Junto and, if there is no such club in your school, see if you cannot interest the class so that one will be organized.

*Thursday:* Pages 120-135. Continue having the story told. Discuss the meanings of the unfamiliar words found. Have the students read aloud if time permits.

*Friday:* Discuss and return themes.

### SIXTEENTH WEEK

*Specific Aim:* Conclude the *Autobiography* and take up Newcomer again.

*Monday:* Pages 135-151. Take up in detail Franklin's plan for self-improvement. It will be best to conclude the detailed study of the *Autobiography* with this lesson and have the remaining pages read as supplemental reading during this and next week.

*Tuesday:* In Newcomer, pages 53-64. Impress on the students that the work of these writers is important merely as showing how the creative impulse began.

*Wednesday:* Pages 64-70. Take up in detail Irving's early life. Require a theme for Thursday concerning an imaginary escapade of the boy Irving.

*Thursday:* Pages 70-77. The later life of Irving. Try to encourage the students to read some of Irving, such as the *Tales of a Traveller* (Lake Series).

*Friday:* Discuss and return themes. Read the best ones to the class. Assign *The Sketch Book* (Lake Series) for Monday. Take up Franklin's *Autobiography*, pages 151-210, and discuss. Assign the remaining pages for next week.

### (FIFTH MONTH)

### SEVENTEENTH WEEK

*Specific Aim:* A study of Irving's *Sketch Book*. Bring up, during this study, the many sides to Irving's style, his ability to handle the short story, as "Rip Van Winkle," the travel-sketch like "The Country Church," and essays like "Westminster Abbey," his delightful humor, his pathos, descriptions of nature, his views on life, etc., and everywhere evident, the wonderful delicacy of touch in whatever he undertakes. It will not be hard for the pupils to appreciate Irving's charm.

*Monday:* Introduction, to page 24. Compare this sketch of Irving's life with Newcomer's. What new facts are here brought out?

*Tuesday:* Pages 46-58. Note what Irving has to say of himself and his power of nature descriptions. Discuss in every lesson new words, and have the story told by the students.

*Wednesday:* Pages 58-75. In "Roscoe" discuss with the class the value of public service, of high ideals of citizenship, of books and of a library. Also

see that pupils appreciate the charm and delicacy of "The Wife." Assign for Thursday a theme on An Act of Faithfulness.

*Thursday:* Discuss the assignment of the *Autobiography* and take it up as a whole. Let each student give his impression of it and ask for the reasons for each estimate.

*Friday:* Read some of the themes and discuss them. If time allows, have a ten-minute theme written in class and have some read aloud.

Assign Irving's *Tales of a Traveller* for supplemental reading for next week. Note how Irving's characteristics, as brought out in *Newcomer*, are exhibited in the *Tales*.

### EIGHTEENTH WEEK

*Specific Aim:* Continue the study of *The Sketch Book*.

*Monday:* "Rip Van Winkle." See Heydrick, *Types of the Short Story*, Lake English Classics, p. 21. Discuss it at length and let the class tell the story. Contrast it with "The Wife." Speak of other American humorists.

*Tuesday:* Pages 107-122. Irving's fame as a close observer should be noted, as shown in his impressions of rural England. Contrast the humor of "Rip Van Winkle" with the pathos of "The Broken Heart." Ask the students which they like and why.

Assign for Wednesday a dialogue between Rip and his wife.

*Wednesday:* Pages 146-161. Notice the comparison of the two families in the first sketch and compare the second with "The Broken Heart."

*Thursday:* Pages 203-244. Compare "The Spectre Bridegroom" with other ghost stories, including "The Legend of Sleepy Hollow" and "The Haunted and the Haunters," in *Types of the Short Story* (Lake English Classics).

*Friday:* Discuss and return themes. Have some original dialogue written off-hand on the board and discuss, if time permits.

Discuss *Tales of a Traveller*, Lake Edition, pp. 41-80.

### NINETEENTH WEEK

*Specific Aim:* Continue the study of *The Sketch Book*.

*Monday:* Pages 224-237. Discuss, as on other days, the unfamiliar words and involved passages, if any.

*Tuesday:* Pages 237-252. Talk about the decay in our modern life, of the fine old customs of the past. Discuss the real meaning of the Christmas spirit. Have a Santa Claus story written for Wednesday.

*Wednesday:* Pages 252-265. Read aloud and have the students criticize the pronunciation.

*Thursday:* Pages 265-281. In every case have the story told by the class, and compare the old with modern customs. Discuss the question, "Was life in the old days pleasanter than life today?"

*Friday:* Discuss and return themes. Have the students tell other Santa Claus stories, if time permits.

Discuss *Tales of a Traveller*, pp. 80-144.

## TWENTIETH WEEK

*Specific Aim:* Conclude the reading of *The Sketch Book*.

*Monday:* Pages 322-344. Have the students tell what struck them as interesting in the sketch. Discuss travel in general and talk about reading some of Shakspeare's plays.

*Tuesday:* Pages 357-377. Tell the story and compare it with other Indian stories, like *The Last of the Mohicans*. Have an Indian story written for Wednesday.

*Wednesday:* Pages 390-411. Tell the stories, especially the second. Note the charm with which they are told. Have some fishing stories told if there is time. Discuss unusual words.

*Thursday:* Pages 411-449. Bring out the humor of the descriptions. Ask the students how they would like to have gone to school to Ichabod.

*Friday:* Discuss and return themes. Have a ten-minute ghost story written in class and let some be read aloud.

Discuss *Tales of a Traveller*, pp. 145-188.

## (SIXTH MONTH)

## TWENTY-FIRST WEEK

*Specific Aim:* A continuation of the study of *American Literature*.

*Monday:* Pages 77-85. Have the early story of Cooper's life told in the student's own words.

Assign for Tuesday a theme, an exposition on how to make or cook something.

*Tuesday:* Pages 85-93. Discuss thoroughly Cooper's novels. Bring out which one the students like best and why. Discuss Cooper's characteristics as brought out in *The Spy* and *The Last of the Mohicans*, read the preceding year. Encourage the class to read some of his other stories.

*Wednesday:* Pages 93-100. Discuss chiefly Drake, Halleck, Willis, and Key, and read to the class specimens of their poetry. Read particularly the "Star Spangled Banner," and tell about the circumstances of its writing. Discuss patriotism in general.

*Thursday:* Pages 100-110. Discuss fully the life of Bryant, in such a way as to interest the class in his poetry. Have the students bring to class, Monday, copies of Bryant's *Poems*. If time permits read some to them.

*Friday:* Return and discuss themes. Have a ten-minute exposition written in class, some at the board.

Discuss *Tales of a Traveller*, pp. 188-254.

## TWENTY-SECOND WEEK

*Specific Aim:* To conclude the study of Bryant and take up Poe.

*Monday:* Have the students read for Monday the poem, "Sella," or read it to them. For Tuesday have them band in an imaginary journey of Sella's.

*Tuesday:* Read "Thanatopsis," "A Forest Hymn," "To a Waterfowl," "Waiting by the Gate," "The Fringed Gentian," "The Death of the Flowers," "The Flood of Years," and other poems.

*Wednesday:* Complete the reading of the above poems, and read others if time permits. Notice in all these, Bryant's characteristics, his moral

earnestness, his intense love of Nature, his lack of humor, the melody of the lines, etc.

*Thursday:* Begin now the study of the American Romance, as exemplified in Poe and Hawthorne. Study the life of Poe, pages 111-118.

*Friday:* Complete the criticism of Poe, pages 118-127, and discuss and return the themes handed in Tuesday. Have the class purchase Poe's *Poems and Tales*.

Discuss *Tales of a Traveller*, pp. 254-304.

### TWENTY-THIRD WEEK

*Specific Aim:* To begin the reading of Poe's *Poems and Tales*.

In studying Poe's works, the teacher should see that his characteristics of style are brought out, his large vocabulary, vivid descriptions, love of horror and the supernatural, lack of real humor, his mastery of plot and setting, his subtle analysis, the wonderful melody of his poetry, etc. See Heydrick, *Types of the Short Story*, Lake Series.

*Monday:* The Introduction, pages 9-30. Discuss Poe's life and work as here set forth, and compare with the account given in Newcomer.

*Tuesday:* Pages 33-54. Note the wonderful melody of "Annabel Lee," "The Bells," and others. In "The Raven" see that the students understand that "The Raven" typifies the melancholy that settles down on each man's soul at times.

*Wednesday:* Pages 103-133. Note the way Poe prepares you for the horrors of the story by his descriptions of the House and its surroundings. Discuss the new words found.

*Thursday:* The stories on pages 160 and 175, bring out particularly Poe's conception of love in the first and his fine description of the ball-rooms in the second.

*Friday:* Devote Friday to catching up with any work unfinished, and if the class is not behind, let the period be taken up with the writing of business letters, some at the board. (See Herrick and Damon, Chapter XI.)

Discuss *Tales of a Traveller*, pp. 304-388.

### TWENTY-FOURTH WEEK

*Specific Aim:* To conclude the readings from Poe, and to inspire the students to a further reading of Poe.

*Monday:* Pages 185-208. Compare the story with "The Fall of the House of Usher" and "The Descent Into the Maelström," and discuss which seems the best example of sheer horror. See Heydrick, *Types of the Short Story*, p. 119.

*Tuesday:* Pages 209-239. Compare this and the following detective story with those already read. Discuss the kind liked best and why. Consider the new words found, and, as on other days, have the story told. See Heydrick, p. 236.

*Wednesday:* Pages 239-266. Continue the telling of the story, and note the clever way in which the plot is worked out.

*Thursday:* Pages 267-298. Discuss which of the two detective stories is liked the better, and also compare Poe's skill in handling this type of story with other writers of detective stories, such as Anna Kathryn Green and Conan Doyle. For dramatization, see Simons-Orr, p. 59.

*Friday:* Devote to a test on Poe and the other writers discussed.

### THIRD THREE MONTHS

#### (SEVENTH MONTH)

#### TWENTY-FIFTH WEEK

*Specific Aim:* The study of Hawthorne.

*Monday:* Pages 130-138. In considering his short stories, discuss the *Twice Told Tales* read the year before, and bring out Hawthorne's chief characteristics as there displayed.

*Tuesday:* Pages 138-147. Bring out the fact that Hawthorne's romances though highly imaginative, are based on actual facts and conditions, that he is a realist as well as an idealist.

Require a personal letter written as a theme for Wednesday.

*Wednesday:* Introduction to *The House of the Seven Gables*, pages 17-22. Bring out particularly Hawthorne's characteristics, the mystical, supernatural quality of his themes, his skill in analyzing mental states and feelings, his graceful, dignified eloquent style, his pathos, his irony, his skill at character delineation, etc. The moral of the tale that the sins of the father shall be visited unto the children, should be clearly developed. *The House of the Seven Gables* is a splendid study of heredity. The way in which Judge Pyncheon's sins finally overtook him, and the influence on others of a lovable sunny disposition such as Phoebe's should not be overlooked.

*Thursday:* Pages 27-54. Notice the description of the house of Colonel Pyncheon, of old Maule, the story of their deaths, etc. Have the stories told by the class.

*Friday:* Return and discuss themes. Have a business letter written in class, some pupils at the board.

#### TWENTY-SIXTH WEEK

*Specific Aim:* To continue the reading of *The House of the Seven Gables*.

*Monday:* Pages 55-67, and any of the first chapter not completed. Note the fine description of Hephzibah.

Have a ghost-story written and handed in Tuesday.

*Tuesday:* Pages 68-82. Note the introduction of Holgrave, the pride in family as exhibited by Hephzibah, etc. Let the students relate some of the incidents and, if time allows, have some reading aloud, letting the class criticize.

*Wednesday:* Pages 83-98. Insist in all these chapters that the students look up in the dictionary the unfamiliar words, and take these up each day in class.

*Thursday:* Pages 99-115. Bring out the contrast between the two women, and impress on the students the influence, for good or evil, of our associations with others.



**Friday:** Discuss and return themes. Have a ten-minute theme written in class.

### TWENTY-SEVENTH WEEK

**Specific Aim:** To continue the reading of *The House of the Seven Gables*.  
**Monday:** Pages 116-145. Bring out the description of the garden and of Hepzibah's brother, Clifford.

**Tuesday:** Pages 146-177. Contrast the two men, Clifford and Judge Pyncheon. Also develop the influence of Phoebe over Clifford.

For Wednesday have a sketch of one of the characters written.

**Wednesday:** Pages 178-207. Have the incidents told, especially of the organ-grinder and the procession. Discuss the new words, as usual.

**Thursday:** Pages 208-248. The story of Alice can be told in its entirety. Discuss the question of spiritualism, as brought out in the story.

**Friday:** Discuss and return themes, and spend the rest of the period in catching up with the work of the week, if the class is behind; otherwise, have a ten-minute character-sketch written.

### TWENTY-EIGHTH WEEK

**Specific Aim:** To conclude the reading of *The House of the Seven Gables*.

**Monday:** Pages 249-279. Note particularly Uncle Venner's tribute to Phoebe, and the characterization of men of Judge Pyncheon's type in the succeeding chapter.

**Tuesday:** Pages 280-309. Contrast a modern railroad journey with the pathetic flight of Clifford and Hepzibah.

Require a theme for Wednesday, a description of a short railroad journey, paying particular attention to describing the passengers.

**Wednesday:** Pages 310-345. The student should be made to appreciate the extraordinary skill with which the theme of the Judge's death is handled in the first chapter. (See Newcomer, pages 139ff.)

**Thursday:** Finish the story, and discuss it as a whole. Each student should tell whether he likes it or not, and why.

**Friday:** Return and discuss themes, and give a test on Hawthorne.

### (EIGHTH MONTH)

### TWENTY-NINTH WEEK

**Specific Aim:** The study of the Transcendental movement, as set forth in the text on American Literature. Have students purchase Emerson's *Essays and Addresses*.

**Monday:** Pages 150-156. The best way to describe the Transcendental movement to High School pupils, probably, is to consider it simply as a doctrine of "plain living and high thinking," a serious effort to morally uplift the world. The deeper philosophy need not be discussed to any great extent.

**Tuesday:** Pages 156-162. Take up the life of Emerson, and try to interest the students in it. Spend part of the period reading his essay on "Manners," pages 96-125, in the Scott, Foresman Edition.

*Wednesday:* Pages 162-169. Continue the discussion of Emerson's life and finish the essay on "Manners."

*Thursday:* Take up pp. 23-51 in the Essays and note Emerson's characteristics of style, as discussed on page 165 of Newcomer.

Require a theme handed in today on some type of behavior, as "A Polite Action," "A Generous Deed."

*Friday:* Pages 169-180. Compare the two men, Emerson and Thoreau, and ask the class which man they would have preferred to know well.

Assign the essays on pp. 52, 58, 126, 148, and 164 as supplemental reading during the next three weeks.

### THIRTIETH WEEK

*Specific Aim:* To continue the study of American Literature.

*Monday:* Pages 181-187. Take up a part of the time reading to the class selections from these orators. Compare the selections read with those of *Washington, Webster, and Lincoln*, already studied.

*Tuesday:* Pages 187-191. After discussing the men, spend the rest of the period reading selections from their work, in order to interest the class in reading them, especially *The Conquest of Mexico* and *The Rise of the Dutch Republic*.

*Wednesday:* Pages 191-198. Take up Longfellow's life and spend the rest of the time reading some of the shorter favorite poems to the class.

*Thursday:* Pages 198-204. Finish the discussion of Longfellow's life, paying especial attention to the criticism of his style, pages 201ff. If time permits, continue reading to the class some of his poems.

*Friday:* Have the students purchase Longfellow's narrative poems. Assign the introductory notes on the poet's life and style, pages 13-30 and compare with Newcomer.

Discuss the week's assignment of Emerson.

### THIRTY-FIRST WEEK

*Specific Aim:* To read the narrative poems of Longfellow.

*Monday:* Pages 36-48. Let the students tell the story of the two poems, and note the melody of the verse. In this study of Longfellow, be sure to notice how well the criticisms of the poet's work in Newcomer and in the introduction to the present volume fit the actual poems. Notice also, his simplicity, melody, breadth of thought, versatility, etc.

*Tuesday:* Pages 298-310. See that the class understands the general plan of the poems. Note the different characters as introduced.

*Wednesday:* Pages 310-321. Have the stories told. Consider any new words. Read aloud, if time permits.

*Thursday:* Pages 321-327. Have the story told and discuss which of the tales, so far, is the best.

If there is time during the week, have a ten-minute theme written in class on a falcon-hunt, or other topic suggested by the poems.

*Friday:* Pages 327-342. Talk to the class about the old Norse mythology and arouse interest in the subject. Consider the unfamiliar words.

Discuss the week's assignment of Emerson.

## THIRTY-SECOND WEEK

*Specific Aim:* To conclude the reading of Longfellow's poems.

*Monday:* Pages 342-357. Continue the discussion of these Norse tales, and have the story of each told. Consider the unfamiliar words.

*Tuesday:* Complete the tales, pages 357-371. Read some of the poems aloud to the class.

*Wednesday:* Pages 371-378. Discuss, in connection with this poem, the Inquisition in its historical setting. Also call attention, in this in many other of Longfellow's poems to the note of sadness, an echo of the poet's life.

*Thursday:* The last tale. This is a good opportunity to give the class a lesson in nature study by talking about native birds, and also to instill in pupils the love for dumb creatures. This poem is strong also in characterizations, for example, see the Squire, the Parson, and the Schoolmaster. A dramatization of this tale could be easily arranged. See **Simons-Orr**

*Dramatization*, pages 42-59.

Discuss the week's assignment of Emerson.

*Friday:* Give a test on the past four weeks' work.

Also assign the other poems in this volume with which the class is not familiar, for supplemental reading, and require a short written report on each.

## (NINTH MONTH)

## THIRTY-THIRD WEEK

*Specific Aim:* To continue the study of American Literature.

*Monday:* Pages 205-210. Discuss the facts of Whittier's life and talk in general about his poems. Spend the rest of the period reading and talking about "Maud Muller," "My Playmates," "The Vanishers," etc.

*Tuesday:* Pages 210-215. Finish the discussion of Whittier's life and work and begin the reading of "Snow-Bound." Talk about the characters and ask the students if they know people like them. Read "Snow-Bound" chiefly for the qualities of Whittier's style.

Require a theme for Wednesday, on A Snow Scene.

*Wednesday:* Conclude the reading of "Snow-Bound," and discuss its merits. See if the students care for it, and why.

*Thursday:* Pages 215-221. See that the main facts of Lowell's life are impressed on the class. Read to the class "To the Dandelion," "The First Snow-Fall," and others of the short poems.

*Friday:* Return and discuss the themes handed in. Have a ten-minute theme written in class.

## THIRTY-FOURTH WEEK

*Specific Aim:* The study of Lowell and Holmes.

*Monday:* Pages 221-230. Complete the life of Lowell and read and discuss the Prelude to "The Vision of Sir Launfal."

*Tuesday:* Read the first part of "The Vision of Sir Launfal," and talk about the descriptions, the melody of the lines, the historical setting, charity, etc.

Require a theme for Wednesday, An Act of True Charity.

*Wednesday:* Complete the poem, and take up the lessons taught.

*Thursday:* Pages 230-235. Take up Holmes' life and read to the class some of his short poems, like "Old Ironsides," "The Last Leaf," "The Chambered Nautilus," and "The Deacon's Masterpiece."

*Friday:* Discuss and return the themes handed in.

### THIRTY-FIFTH WEEK

*Specific Aim:* To complete the study of Holmes, and take up the Southern poets.

*Monday:* Complete the story of Holmes' life and read selections from *The Autocrat of the Breakfast Table*. Try to interest the class in reading this.

*Tuesday:* Pages 270-272. Read selections from the poetry of Hayne and Father Ryan. Talk about the poems and let the students discuss their preferences.

*Wednesday:* Read to the class from the poems of Timrod, and discuss.

*Thursday:* Pages 272-275. Read as much of Lanier as there is time for, after taking up his life.

*Friday:* Continue the readings to the class from Lanier. See that the students arrive at a just appreciation of the work of the Southern poets.

### THIRTY-SIXTH WEEK

*Specific Aim:* To conclude the study of American Literature.

*Monday:* Pages 276-282. Interest the class in Clemens, Harte and Miller, by talking about their books and reading selections from them, chiefly Clemens and Harte.

*Tuesday:* Pages 282-287. Take up these writers and talk about their lives and read from their works.

*Wednesday:* Chapter X. Study particularly Aldrich. Interest them in his stories and read to them "The Ballad of Baby Bell." Compare this lyric with "Annabel Lee."

*Thursday:* Chapter XI. Treat these authors as those in the preceding chapters have been treated.

*Friday:* A final test on the poets and authors studied.

## INTRODUCTION TO THE FOURTH YEAR'S WORK

### SPECIFIC AIM

The purpose of the work for the Fourth Year is three-fold: (*a*) To acquire, systematize, and fix the fundamental facts of the History of English Literature; (*b*) To form an intimate acquaintance, through intensive study, of a few great Classics, also to read for pure enjoyment representative writings from the different periods; (*c*) To develop further a critical taste and judgment for the Classics read, by an appreciative interpretation of them in longer and more original themes.

### HISTORY OF ENGLISH LITERATURE

The leading facts of the History of English Literature should be learned thoroughly, and these should be reviewed constantly. The motive forces back of each Age should be learned, and an effort put forth to catch the spirit of the times. A comparison and a review of the different periods should frequently be made, and estimates formed of their relative importance as producing certain types of literature. For example, the life of the Elizabethan Age found a natural medium of expression in the Drama, and a Shakespeare was inevitable; and, though Milton's "soul was like a star and dwelt apart," he was Puritan to the core; Dryden pandered to the corrupted tastes of his Age, and Pope was the mouth-piece of his own times. Students should learn enough of the facts and of the spirit of each Age to realize, in a way, in what particulars the representative writers merely voice the sentiments of their own times, in what particulars they are prophets of the future, also what truths grow out of their own thinking regardless of the Age. It will often be well to supplement the History of Literature with a good History of England.

### CLASSICS

During the brief time of a high school course the most any teacher of Literature can hope to do for his students is: (*a*) To teach them what to read; (*b*) To teach them how to read; (*c*) To inspire them, if possible, with a love for good books. The last point is fundamental. If the teacher of English fails in this, all his efforts have been misdirected. In this age too many people are reading too many books—much that is not worth while. It is not so much how many books we read as what books we read, and how we read them. The readings for the Fourth Year have been planned on the above facts as a basis. Almost all of the selections for class study and

for home-reading are complete selections, and they represent the best thinking of the English race. The books for study meet most of the College Entrance Requirements, and they deal with every important period in the History of English Literature. A good deal of memory work is provided (see pp. 29 and 33 of this Manual), and the History of Literature is arranged in parallel with the readings to be done throughout the year. And while the leading facts of the History of Literature should be learned thoroughly, all such knowledge should be subordinated to a first-hand acquaintance with the masterpieces themselves. Reviews and tests should be given as often as the teacher thinks best, but literature should never be taught and measured by an examination.

### THEME WORK

The themes for this year are to be longer, but less frequent. They should deal principally with subjects based upon the readings, but where students show a deficiency in certain kinds of compositions the Herriek and Damon touching upon this should be reviewed, and compositions drawn from other sources assigned. By this time students are supposed to be practically free from grammatical errors; they are supposed to know how to punctuate reasonably well; how to construct clear and forceful sentences. For these reasons, in the Fourth Year emphasis should be placed upon the ability to think, to organize and develop material, to interpret and to appreciate.

### HOME READINGS

The same general suggestions hold good here as were outlined on pp. 13 and 14 of this Manual. In addition, however, enough selections from *Twelve Centuries of English Poetry and Prose* are assigned to give the students an idea of the development of our language—of the style and subject-matter of the different authors. Students, too, are in a better position now to make comparisons of the books previously read with those studied during the Fourth Year. Practically all types of literature have been studied by this time—the drama, epic poetry, lyric poetry, the ballad, the masque, the ode, the novel, the essay, etc. Students should know the chief characteristics of each type of literature, and should begin to form judgments and express opinions of their own. During the first week of the first month the teacher should outline the home readings to be done for the year, and should indicate the parts in the Introduction to the Lake English Classics that will be helpful. It will be well frequently to call for a dramatization of parts of certain books. For this work Simons-Orr's *Dramatization* is invaluable. It gives dramatizations of portions of *The Robin Hood Ballads*, *The Canterbury Tales*, *Idylls of the King*, and *Henry Esmond*.

## FOURTH YEAR BY WEEKS

### FIRST THREE MONTHS

#### (FIRST MONTH)

##### FIRST WEEK

Newcomer's *History of English Literature*, Chapters I. and II.

Readings: *Beowulf* (1-18).\*

(a) Learn the story. (b) Suggest passages that reflect the national life of the Anglo-Saxons.

##### SECOND WEEK

*Monday*: Newcomer's *History of English Literature*, Chapters III.-V.

*Tuesday and Wednesday*: The Prologue to *The Canterbury Tales* (43-52). See Chaucer's Pronunciation, also Meter (42).

The Prologue gives a vivid account of how the people of Chaucer's time dressed, acted, felt, thought, etc.

*Thursday and Friday*: The Nonne Preestes Tale (53-60), and The Legend of Good Women (60-62).

NOTE: (a) The clear-cut and vivid descriptions, (b) The kindly humor, (c) The melody of verse, (d) The form of the poetry, (e) The author's ability as a writer of forceful and interesting narrative.

Review Chapter XXIV, Herrick and Damon.

##### THIRD WEEK

*Monday*: Newcomer's *History of English Literature*, Chapter VI. Review of the text.

*Tuesday, Wednesday, Thursday*: Ballads (69-84).

Review Chapter XXV, Herrick and Damon.

Practice in telling the stories. The definition and characteristics of a ballad. (A Ballad is a story, or poem, told in song. It is "simple in plot and metrical structure, divided into stanzas, and characterized by complete impersonality as far as the author is concerned." Unlike other lyric poetry, the Ballad does not reflect the feelings of the author. The first person is seldom used, and there are no comments upon the story.)

NOTE: Students should try to get into the "spirit" of the Ballad. This same spirit will be found later in the plays of Shakespeare and in the poets of the Romantic School.

*Friday*: Theme. Subjects: (a) A character sketch (see Prologue to *The Canterbury Tales*), (b) An oral discussion of The Nonne Preestes Tale, (c) Chaucer's characteristics, (d) A summary of the leading facts of Newcomer's *History of English Literature*, Chapters I.-VI.

\* These page references are to *Twelve Centuries*.

## FOURTH WEEK

*Monday:* Newcomer's *History of English Literature*, Chapters VII-VIII.

*Tuesday:* The Knight of the Red Cross (*Faerie Queene*, pages 127-139).

NOTE: (a) The melody of verse, (b) Obsolete forms of expression, (c) The ideals presented, (d) Beautiful descriptions.

*Wednesday:* The Sonnet (142-44). Memorize XXIX. and LXXIII. (Have one section of the class memorize one sonnet, the other memorize the other sonnet, and then have a contest and a discussion of the relative merits of the two sonnets.)

Teach the principles of the Sonnet: (a) The Sonnet contains a "single idea, sentiment, or emotion;" (b) It is confined to 14 lines, the rhythm is iambic, the meter is pentameter (five feet to the line), and the rhyme of a Shakespearean Sonnet is abab/ cdcd/ efef/ gg, the climax of thought being invariably in the couplet.

*Thursday:* Elizabethan Lyrics (144-150).

NOTE: Omit or review the poems outlined in second year.

Memory work: Stanzas I-IV. of "The Passionate Shepherdess" (146). One of the Shakespearean lyrics. (Allow students to select the one they like best.)

*Friday:* Monthly Book-report. Home Readings for the first month: (1) *Everyman* (pages 84-94); (2) Selections from: (a) Bede (20-23), (b) Cynewulf (23-25). (c) Alfred the Great (27-28, 35-36), (d) Geoffrey of Monmouth (29-32), (e) Langland (39-40), (f) Wyclif (41), (g) Mandeville (63-68), (h) Caxton (95-96), (i) Malory (96-110).

NOTE: Enough reading by the students should be done under "2" to acquaint them with the style of these different authors, the nature of the subjects treated, and the author's attitude toward life.

## (SECOND MONTH)

## FIFTH WEEK

*Monday:* Newcomer's *History of English Literature*, Chapter IX.

## MACBETH

("A tragedy of the triumph of evil.")

Read the Introduction (9-41) of the Lake Edition of *Macbeth*.

One Act each day until the entire play is read. Practice in telling the story.

Memory work for the fifth week: \*

(a) "Yet do I fear thy nature," and the 14 lines ff, page 60.

(b) "The raven himself is hoarse," and the 16 lines ff, page 62.

(c) "If it were done when 'tis done," and the 27 lines ff, page 66.

## SIXTH WEEK

*Monday:* *Macbeth*, Act V. Finish the story.

*Tuesday:* *Macbeth*, Act I. A study of plot and character: problems in the story.

Purpose of the Scenes in Act I.

\* Page references are to the Lake English Classics.



Scene 1: An atmosphere of moral and physical gloom, the spiritual key note of the play.

Scene 2: Relations between Macbeth and Duncan revealed.

Scene 3: The temptation scene.

Scene 4: The nomination of Malcolm as Duncan's successor: this stands in Macbeth's way to the throne.

Scene 5: Macbeth's destiny is complicated by relations with another character, Lady Macbeth.

Scene 6: Opportunity for the realization of the "first accident," Duncan's visit to Inverness.

Scene 7: To portray Macbeth's attitude or feelings toward the contemplated murder.

Questions on Act 1: What is the purpose of the witches in this play? Point out the particulars in which Macbeth's character is weak; Lady Macbeth's character strong. Note the difference in the effect the suggestions of the witches had on Macbeth and on Banquo (pp. 51-53). Who meets the king when he visits Macbeth? Why? What alone seems to deter Macbeth from crime? Quote to prove. What was Lady Macbeth's strongest argument in persuading Macbeth to the murder of Duncan?

*Wednesday:* Act II.

*Thursday:* Act III.

*Friday:* Debate: Resolved, That Macbeth was more responsible, morally, for the murder of Duncan than was Lady Macbeth.

Memory work for the sixth week:

(a) "Was the hope drunk," and the 41 lines ff, page 68.

## SEVENTH WEEK

*Monday:* Act IV.

*Tuesday:* Act V.

*Wednesday:* A character sketch of Macbeth or Lady Macbeth.

*Thursday and Friday:* A general discussion of *Macbeth*.

Questions and Suggestions: Explain why the escape of Fleance is the climax of this play. Show by illustration the difference in courage in action and moral courage, and then prove (by citing specific instances in the play) which one of these influences Macbeth most. What are Macbeth's points of weakness? His points of strength? Was Lady Macbeth selfish in her ambition, or was she interested primarily in Macbeth's success? Prove. How did the evil suggestions of the witches affect Macbeth? Lady Macbeth? How do you account for this? Name two flaws in Macbeth's character. Why did Lady Macbeth, so early in the play, cease to play a part in Macbeth's crimes? When only was Lady Macbeth's conscience stung to remorse? Account for this. Had Macbeth and his wife ever discussed the murder of Duncan previous to the opening of the play? Why do you hold this belief? What was the least excusable crime of Macbeth's? Show how Macduff played the same rôle in the latter part of the play that Banquo played in the earlier part. Did Macbeth ever repent? What was his only seeming moment of remorse in the play? (See page 150.)

This play should be studied in the light of its central truth: "A soul which has commenced to surrender to evil, will find in the powers of darkness agencies to expedite its descent."

## ADDITIONAL MEMORY PASSAGES

(a) "Go bid thy mistress, when my drink is ready," and 20 lines ff (page 72); (b) "Methought I heard a voice cry," and the 5 lines ff (page 76); (c) "Whence is this knocking," and the 6 lines ff (page 77); (d) "If't be so, For Banquo's issue," and the 7 lines ff (page 91); (e) "Nought's had, all's spent," and the 23 lines ff (page 94); (f) "There's comfort yet," and the 18 lines ff (page 96); (g) "I have lived long enough," and the 7 lines ff (page 141); (h) "She should have died hereafter," and the 11 lines ff (page 145).

## EIGHTH WEEK

*Monday:* Newcomer's *History of English Literature*, Chapter X.

*Tuesday:* Bacon's *Essays* "Of Studies" (page 212); "Of Friendship" (page 213); "Of Revenge" (page 317).

*Wednesday:* A general review of Newcomer's *History of English Literature*, or a test.

*Thursday:* Monthly Book-report.

*Friday:* A theme, based upon *The Tempest*. Subjects: A Character Sketch of Miranda, The Humor in This Play, The Purpose of Caliban in the Story, The Spirit Ariel.

Home-readings for the second month: *Doctor Faustus* (page 151 ff); *The Tempest* (page 164 ff); *Volpone* (page 192 ff). (One of these plays.)

## (THIRD MONTH)

## NINTH WEEK

*Monday:* Newcomer's *History of English Literature*, Chapter XI.

*Tuesday:* Caroline *Lyrics*, pages 220-223. Memorize the last stanza of "To Althea, From Prison," also one other poem.

*Wednesday:* A comparison and a contrast of the Puritan Age with the Elizabethan Age. (See Chapters X. and XI)

*Thursday:* "On the Morning of Christ's Nativity" (page 223).

*Friday:* *L'Allegro* (page 227).

## TENTH WEEK

*Monday:* *Il Penseroso* (page 228). Note the parallel in the last two poems: (1) What is banished in each case, (a) The parentage of each, (b) The abode of each; (2) What is welcomed, (a) The description of each, (b) The parentage; (3) The companions of each; (4) The pleasures in the one of the morning and in the other of the evening; (5) The pleasures of the bright noonday in the one, and of the midnight hour in the other. Have students outline these poems to the end.

Note the beautiful descriptions in these poems; give special attention to all mythological references.

*Tuesday, Wednesday, Thursday, Friday:* *Paradise Lost* (pages 234-258).

Memory work for the tenth week: *L'Allegro* (lines 31-36, 131-152); *Paradise Lost* (lines 106-124, 158-191, 242-263); "Evening in Paradise" (page 257).

Have students outline some of the speeches in Book II.

## ELEVENTH WEEK

*Monday:* Newcomer's *History of English Literature*, Chapter XII. Review Chapter XI.

*Tuesday, Wednesday, Thursday:* Dryden (pages 277-289).

Compare the prose style of Dryden (pages 288-289), with that of Milton (pages 259-264), with that of Sidney (pages 206-208), and with that of More (pages 110-119).

*Friday:* Theme: (a) What I Found in Shakespeare, (b) Lyric Poetry, (c) An Appreciation of Milton.

## TWELFTH WEEK

## REVIEW

*Monday and Tuesday:* Newcomer's *History of English Literature*. An outline of the following fundamental facts should be made: (a) The date of each period, and the forces back of it; (b) The chief works of the leading authors, and the characteristics of their writings. A comparison of the different periods should then be made: (a) The difference in the forces that produced the Age; (b) The style of the authors, and the subject matter treated.

*Wednesday and Thursday:* A review of *Twelve Centuries*: (a) An oral account of the leading stories; (b) A discussion of the fundamental truths learned; (c) The poems memorized.

NOTE: An effort should be made to ascertain what selections different pupils liked, and why.

## HOME-READINGS FOR THE THIRD MONTH

One of the plays suggested for home-reading at the end of the second month. (See page 88, of this Manual.) Also *Quentin Durward*.

## SECOND THREE MONTHS

## (FOURTH MONTH)

## THIRTEENTH WEEK

*Monday:* Newcomer's *History of English Literature*, Chapter XIII.

*Tuesday and Wednesday:* *Steele and Addison* (290-303).

Students should note in these Essays: (a) Qualities of style (see Newcomer's *History of English Literature* (181), (b) The particulars in which the Age is reflected: morals, politics, society, (c) Character delineations.

Students should read the "Introduction" to *The Sir Roger de Coverley Papers* (Lake English Classics, 13-48), which gives an interesting account of the times, and which will assist materially in an appreciation and an understanding of these Essays. Students may also be required to read some of the following Essays: Will Wimble (89), Sunday With Sir Roger (106), The Coverley Ghost (100), Sir Roger and the Hunt (123), Sir Roger in Love (111), Sir Roger at the Assizes (156), Sir Roger at the Play (213), The Death of Sir Roger (228).

*Thursday:* "Ode on St. Cecilia's Day" (305), "Essay on Criticism" (307-310).

*Friday:* "The Rape of the Lock" (310-319).

## FOURTEENTH WEEK

*Monday:* "Essay on Man" (319-325).

Note: (a) Pope's perfection in form, (b) His conventionalities in verse and subject matter, (c) His lack of high ideals and emotional enthusiasm.

*Tuesday:* "Selections from Swift" (330-342).

*Wednesday:* Newcomer's *History of English Literature*, Chapter XIV. Review of the text.

*Thursday:* Newcomer's *History of English Literature*, Chapter XV.

*Friday:* "Ossian" (351-2), "Samuel Johnson" (355-363), "Boswell" (363-368).

## FIFTEENTH WEEK

*Monday:* "The Deserted Village" (373-377).

*Tuesday:* "The Cotter's Saturday Night" (401-403).

*Wednesday:* "To a Mouse" (406), "To a Louse" (407), "To a Mountain Daisy" (407). Memorize the last stanza of each poem. Note the comparisons in "To a Mountain Daisy."

*Thursday:* "Tam O'Shanter" (408-411). Note the humor in this poem. Point out and comment upon beautiful descriptions. Memorize lines 53-78.

*Friday:* "Green Grow the Rashers" (411), "Auld Lang Syne" (411), "John Anderson, My Jo" (411), "To Mary in Heaven" (412), "Highland Mary" (413).

Memorize "Highland Mary."

## SIXTEENTH WEEK

*Monday:* "My Heart's in the Highlands" (412), "The Banks o'Doon" (412), "Afton Water" (412), "Bannockburn" (413), "Contented Wi' Little" (413), "O Wert Thou in the Cauld Blast" (414). Memorize "Afton Water."

*Tuesday:* "Address to the Deil" (404). Memorize "Bonnie Doon."

*Wednesday:* "Address to the Unco Guid" (405). Memorize "To Mary in Heaven."

*Thursday:* A review and a discussion of Burns' poetry.

*Friday:* An afternoon with the poet Burns.

## SUGGESTIVE PROGRAM

Song: "Afton Water."

Reading: "Bannockburn."

Recitation: "To Mary in Heaven."

Contest: Have students quote from poems memorized, and let others guess in what poem the quotation occurs. This should be done rapidly.

Song: "My Heart's in the Highlands."

Why I Like Burns (an oral discussion of 2 minutes each by three or four students).

"John Anderson, My Jo." (Have a boy and a girl dress as two old people, and let them act out the sentiment of the poem, the girl singing.)

Song: "Auld Lang Syne." (A quartet or a chorus.)

## (FIFTH MONTH)

## SEVENTEENTH WEEK

**Monday:** Newcomer's *History of English Literature* (232-252); Wordsworth, Coleridge, Southey, Byron.

**Tuesday:** "We Are Seven" (415), "Lines Written in Early Spring" (416) (What belief of Wordsworth's is expressed in the third stanza?), "Tintern Abbey" (416). What influence did Nature exert upon Wordsworth in his boyhood days? How did this change later? (see lines 65-83; 83-102). This poem contains much of Wordsworth's philosophy of life, and should be studied thoroughly.

**Wednesday:** "Strange Fits of Passion Have I Known" (418). Memorize "She Dwelt Among the Untrodden Ways" (418), "To the Cuckoo" (422) (Compare this poem with Shelley's "Skylark," studied during the second year), "Ode to Duty" (423).

**Thursday:** "I Wandered Lonely as a Cloud," memorize (423), "To a Skylark," 1825 (423), "Intimations of Immortality" (424). What belief of Wordsworth's is expressed in section V? In the last four lines of this poem?

**Friday:** "The Prelude" (420).

Find in the poems read illustrations of the following: (a) Wordsworth's belief in pre-existence; (b) The sentiency of Nature; (c) Wordsworth's love of color, form, sound; (d) Evidences of his belief in the moral and ethical value of Nature.

## EIGHTEENTH WEEK

**Monday:** "The Sonnet" (426-427). Find in each Sonnet the "symbol" and its application. Compare these Sonnets with those of Milton (233-4), and those of Shakespeare (143-4): (a) In subject matter, (b) In diction, (c) In rhyme scheme.

Memorize "London, 1802." Give two reasons why Wordsworth should call upon the spirit of the dead Milton. In what respects was Milton's soul like a star, which dwelt apart?

**Tuesday:** "Christabel" (436). Point out instances of: (a) The struggle between good and evil in this poem, (b) Lines surcharged with the spirit of romanticism.

**Wednesday:** "France" (440), "Hymn Before Sunrise" (441), "Youth and Age" (442), "Work Without Hope" (443).

**Thursday:** Scott (443-449).

**Friday:** An afternoon with the poet Wordsworth. (Students may prepare a program similar to that at the end of the sixteenth week.)

## NINETEENTH WEEK

Byron (449-468). Memory work: "Sonnet on Chillon" (453), "The Prisoner of Chillon," lines 231-251 (455-456). What is the dominant note in Byron's poetry? What is his attitude toward the conventionalities of society, politics, religion, etc.—all established order? How do you account for this?

## TWENTIETH WEEK

Newcomer's *History of English Literature* (252-266).

Shelley (468-482). Note: The class may omit or review the poems of Shelley previously outlined in this Manual. Memory Work: "The Indian Serenade" (477), "Music, When Soft Voices Die" (482), "When the Lamp Is Shattered" (482).

*Friday:* Book-report. All students should read *Adam Bede* or *David Copperfield*.

## (SIXTH MONTH)

## TWENTY-FIRST WEEK

Keats (483-493). Memory Work: "In a Drear Nighted December" (491), "On First Looking Into Chapman's Homer" (492), "Bright Star" (493). Note happy diction of Keats in "The Eve of St. Agnes," the romantic atmosphere and background of this story. In what particulars does Keats' "Nightingale" remind you of Shelley's poetry? Explain how the "Ode on a Grecian Urn" embodies the idea of imperishable beauty. What belief of Keats is expressed in the closing lines?

## TWENTY-SECOND WEEK

*Monday:* "The Battle of Blenheim" (493), "Ye Mariners of England" (494), "The Old Familiar Faces" (495), "To the Grasshopper" and "The Cricket" (496), "Abou Ben Adhem" (496), "The Song of the Shirt" (498).

*Tuesday:* Newcomer's *History of English Literature*, Chapter XVII.

*Wednesday and Thursday:* Lamb, and Landor (504-516). Compare Lamb's *Essays* with *The Sir Roger de Coverley Papers*.

*Friday:* Theme. The Romantic Movement, An Appreciation of Shelley, or Byron, or Burns, My Favorite Author.

## TWENTY-THIRD WEEK

*Monday:* Some of the themes handed in on Friday may be read by the teacher and commented upon. Students should be encouraged to take a free part in discussing these themes.

*Tuesday and Wednesday:* DeQuincey (516-525). Note DeQuincey's brilliant style, his long, periodic sentences.

*Thursday:* A lesson in versification. Teach the simpler feet: iambus, trochee, dactyl, anapest. Determine the rhythm, and scan the following poems: (a) "Gray's Elegy" (347), (b) "The Tiger" (398), (c) "Auld Lang Syne" (411), (d) "Lines Written in Early Spring" (416), (e) "I Travelled Among Unknown Men" (418), (f) "Maid of Athens" (451), (g) "The Indian Serenade" (477).

Suggestions: Students should be encouraged to read these poems aloud in an effort to catch the rhythm; read the line through naturally, mark all syllables long which require an accent in order to bring out the author's meaning. Mark all other syllables short. This scheme will usually make evident the prevailing foot of a given line. Do not try to measure off a line with the "yard-stick." Remember that the prevailing foot may be displaced by a substituted foot.

*Friday:* Book-report. One of these *Idylls of the King*: "Gareth and Lynette," "Lancelot and Elaine," "Guinevere." These poems should be read for the story, and for pure enjoyment. Also one novel.

## TWENTY-FOURTH WEEK

### REVIEW

Note: All reviews should be systematic and thorough. See suggestions at the end of the First Three Months of this Manual. No exercise is more profitable than comparing the similarity of the fundamental truths of life as treated by different authors, noting the language used as a means of expressing these truths, and the background, or circumstances, out of which these truths grow into a living reality in the poems.

## THIRD THREE MONTHS

### (SEVENTH MONTH)

## TWENTY-FIFTH WEEK

*Monday:* Newcomer's *History of English Literature*, Chapter XVIII. (283), Tennyson.

*Tuesday:* "The Lady of Shalott" (567), "Oenone" (569). Practically all of Tennyson's descriptions exist for the purpose of emphasizing the mood of his characters. See third stanza of "Oenone," etc.

*Wednesday:* "The Lotus Eaters" (572). What furnishes the dramatic interest in this poem? (The longing for home, etc., and the influence of the lotus.) "Saint Agnes' Eve" (572), "Sir Galahad" (573). These two poems are full of the spirit of the Christian religion: the one, religion in repose; the other, religion in action.

*Thursday:* "Morte D'Arthur" (575), "Ulysses" (577). Tennyson's own idea of life: a heroic struggle, to the end, is prominent in this poem.

*Friday:* "Locksley Hall" (579). Note, in this poem, Tennyson's faith in: (a) The democratic spirit of the Age, (b) Evolution, (c) Science.

Memory work for the week: "Ulysses," lines 18-32; (b) "Locksley Hall," lines 127-144.

## TWENTY-SIXTH WEEK

*Monday:* "Break, Break, Break" (memorize), from "In Memoriam" (584-587), Song from "Maud" (588-589), "The Revenge" (590).

*Tuesday:* "Rizpah" (594), "Vastness" (597), "Crossing the Bar," memorize (598).

*Wednesday:* Newcomer's *History of English Literature*, Browning and Arnold (296-315).

*Thursday:* "New Year's Hymn" (598), "Cavalier Tunes" (599-600), "My Last Duchess" (600-601), "In a Gondola" (601).

*Friday:* "The Pied Piper of Hamelin" (603), "The Lost Leader" (607), "Home-Thoughts from Abroad" (608), "The Boy and the Angel" (608).

## TWENTY-SEVENTH WEEK

*Monday:* "Saul" (609). Students should learn the story.

*Tuesday:* "Saul." A class discussion of the central theme, and of the separate truths Browning uses in developing this theme. Note, in section V, a happy comparison; in section IX, Browning's love of an intense life; then, at the close of the poem, how all Nature seems to be full of emotion. In this poem Nature seems to be in harmony with the mood of the characters. This is unusual with Browning.

*Wednesday:* "Evelyn Hope" (616), "Fra Lippo Lippi" (616).

*Thursday:* "Up at a Villa—Down in the City" (621), "Memorabilia" (622), "Popularity" (623), "The Patriot" (623), "Childe Roland to the Dark Tower Came" (624).

*Friday:* "Rabbi Ben Ezra" (626). This poem contains some of Browning's fundamental teachings, and should be studied thoroughly. "Prospice" (629), "Wanting Is—What?" (631), "Epilogue" (631).

## TWENTY-EIGHTH WEEK

*Monday:* A discussion and a comparison of Tennyson and Browning.

*Tuesday:* "Sonnets from the Portuguese" (632).

*Wednesday:* "Rubaiyat of Omar Khayyam" (633).

*Thursday:* The poems of Clough (639-640). See Newcomer's *History of English Literature*, pages 315-316, for the life of Clough.

*Friday:* Book-report. Macaulay's *Addison*. Several of the *Sir Roger de Coverley Papers* (see thirteenth week).

## (EIGHTH MONTH)

## TWENTY-NINTH WEEK

*Monday:* Themes. An Appreciation of Tennyson, Browning; an Essay, modeled after the "Spectator."

*Tuesday:* A class discussion of the themes prepared for Monday.

*Wednesday, Thursday, Friday:* Carlyle (526-539). Read Chapter XX (342-351) of Newcomer's *History of English Literature*.

## THIRTIETH WEEK

*Monday, Tuesday:* Macaulay (539-547), Newman (548-551). See Newcomer's *History of English Literature* for the lives of these authors.

*Wednesday:* "A Christmas Tree" (551-559). Newcomer's *History of English Literature* (317-325).

*Thursday, Friday:* Thackeray (559-566), Newcomer's *History of English Literature* (325-332), A Review of the week's work.

## THIRTY-FIRST WEEK

Arnold (656-662), Froude (662-669), Huxley (669-674). See Newcomer's *History of English Literature* for the lives of these authors.



## THIRTY-SECOND WEEK

Ruskin (674-686), Pater (723-730), Stevenson (730-734). See Newcomer's *History of English Literature* for the lives of these authors.

## (NINTH MONTH)

## THIRTY-THIRD WEEK

Poems of Arnold (645-656), Poems of Morris (702-710). See Newcomer's *History of English Literature* for the lives of these authors.

## THIRTY-FOURTH WEEK

Poems of the Rossettis (686-702), Poems of Swinburne (710-723). Allow students to select from these authors what they consider the four or five best poems, and then to explain to the class the reasons for their choice.

## THIRTY-FIFTH AND THIRTY-SIXTH WEEKS

- (a) Book-report: *Sesame and Lilies* or *Henry Esmond*. A general discussion of the books read during the year.
- (b) Reviews and tests.
- (c) Final Theme. This theme should be longer and more exhaustive than any other theme written during the year.

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LINDSAY TODD DAMON, A B.

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